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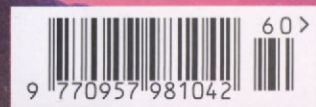


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panini magazines



"If we knew his name,  
we might have a clue  
to all this..." Ian Chesterton (1963)

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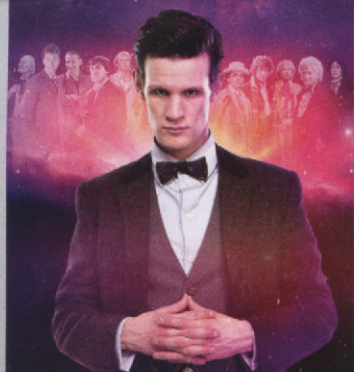
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# DOCTOR WHO

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# LETTER FROM THE EDITOR

**O**f all the unsung heroes of *Doctor Who*, Raymond P Cusick is perhaps top of the list.

That said, his praises have been sung a little more loudly since his death in February. You can read more about Ray, his life, his career, and specifically his work on *Doctor Who*, on page 44 – so I won't pre-empt Marcus Hearn's tribute here. But it was

heartening to see the response in the days after his passing.

In the hours after his death, Ray was one of the top stories on the BBC News channel: 'Ray Cusick, the man who designed one of science-fiction's most famous villains – the Dalek – has died. He was 84. In 1963, Ray Cusick was a BBC designer – asked to create a new race of aliens for a new programme called *Doctor Who*. The Daleks proved to be a great sensation – they've reappeared throughout the near 50 years of the show's TV history...'

There then followed *Doctor Who* clips of Daleks from the 1960s, 1980s and 2000s – which helped demonstrate the longevity of Ray's classic design. There may have been a few extra slats added here, possibly a hump or two added there, a lick of paint and a few extra rivets, but a Dalek is always unmistakably a Dalek.

It's usually Terry Nation (occasionally Davros) who is given all the plaudits for the creation of those pepperpots from Skaro. So it was nice that Ray was finally paid his dues – the following Monday's papers all carried obituaries. *The Independent* even pictured a Dalek on its front page, highlighting a tribute to 'the man who made the Daleks'.

But of course, it wasn't just Ray who contributed to making *Doctor Who* a huge success. Over the years, thousands and thousands of men and women have all played a part in our favourite TV show – without their unsung efforts, we sometimes might not have ended up with anything on screen at all.

This issue, we talk to Mark Hutchings – another unsung hero. Mark's not a household name, even among *Doctor Who* fans. But he has been working on the show ever since it went back into production almost a decade ago, and his work has influenced every episode, in some capacity.

Not every *Doctor Who* contributor is a Terry Nation or a Steven Moffat. But they all play a vital part.

Tom

18

"We wanted to try something that went back to the 60s look. Our Cybermen are scarier than ever!"





# "If you're doing a big invasion of Earth story, you don't want the characters yawning, 'Not again!'"

**RHYS THOMAS asks:** If you had been born earlier, and were a professional story editor back in 1963, what changes (if any) would you have made to the script of the very first episode, *An Unearthly Child*?

Hmm. Tricky. I think *An Unearthly Child* is a terrific episode. Best ever season opener, best ever TARDIS entry. For a long time I thought it might be the single best *Doctor Who* episode, and I'm not sure I've changed my position. It's certainly one of the greatest introductory episodes to any show ever made. So how would I improve a *Doctor Who* episode that's better than any of the ones I've managed to write? You like to ask tricky ones, don't you? Okay, looking at it with the benefit of 50 years of hindsight, the first thing I'd do is allow the Doctor to show some more of the humour and charm that will typify him in just a few weeks. And I'm afraid, I'd do what David Whitaker did in the novelisation of *Doctor Who and the Daleks* – I'd correct history. When the TARDIS materialised at the end, it would be the shadow of a Dalek creeping along the ground. Yes, I'd skip all the cave man stuff. Sorry, put that neutron accelerator down – it's very well shot and acted, but I do find the tribe of Gum just a bit dull [*Outrageous! – Comic strip Ed*]. Bring on the scary robots! Heresy, I know, I'll report for burning first thing in the morning.

**MAXINE of Exeter asks:** What's your favourite non-regular character that you've created for *Doctor Who*?

Do semi-regulars count? Obviously I've loved writing River, because it's Alex Kingston in *Doctor Who* and that's so cool! Currently, I'm loving writing Strax, he makes me laugh. But if you mean genuine one-offs, I'd probably vote for Sally Sparrow, except I'm aware that she's all down to the genius of Carey Mulligan and Hettie MacDonald rather than anything I did. I loved Madame De Pompadour, but in all conscience, I can hardly claim to have created her. The same goes for Richard Nixon – my least favourite American president, but great fun to send up. So I'm left with... the horse. The horse in *The Girl in the Fireplace*, definitely my favourite. He jumped through a mirror, you know!

**MARTIN FULLER of Kent asks:** After all that business with the crack in time, how aware are the people of Earth that aliens exist?

Yes, sometimes. No, other times. Erm. Good enough? Okay, the problem here, is that if you're doing a stonking big invasion of Earth story, you don't want all the characters yawning and stretching and saying "Not again!" You want doomed fools protesting that there's no such thing as aliens, before being eaten



"What do you mean, you don't remember the Cybermen? Ghosts appearing in every home? No...?!"

by intelligent space badgers. It's more dramatic! And frankly new viewers (and we need them *all the time*) don't want to watch a show where everyone's comparing this alien invasion to the one two years ago, because it feels like you've missed all the good stuff. So the cracks in time (and actually the Time War before that) is just to give us a little latitude. To allow aliens to be scary shocks again, but still be able to justify that in... well, columns like this.

In my own head, the memory of all those invasions has been misted over in most people's memories, but remains more vivid (usefully) in the minds of the people directly involved. See that cake over there? That's the cake I ate earlier.



Hero horse!

**KATIE MACINTOSH of Leicester asks:** What do you think is the best way to enjoy a new episode of *Doctor Who*?

Out loud, cheering. Maybe a letter.

**DAVID BAKER of Carlisle asks:** Of all the scenes that you have written for *Doctor Who*, what have you been most impressed by when you've seen it realised on screen?

Two answers. Amy and Rory's conversation on the rooftop, before they fell. Stunning playing from Karen and Arthur, and dear God, 1930s New

York, perfectly recreated, in detail and atmosphere, in a car park in Wales. God bless Nick Hurran and the best production team in the world.

But the thing that made me almost cry, in some dull office at the BBC, was the first sight of my first *Doctor Who* cliffhanger. The last minutes of *The Empty Child*! I'll never forget seeing that for the first time!

**LUCY SIMMONS asks:** You once appeared briefly on screen in your first TV series, *Press Gang*. Would you ever consider 'doing a Hitchcock' in *Doctor Who*?

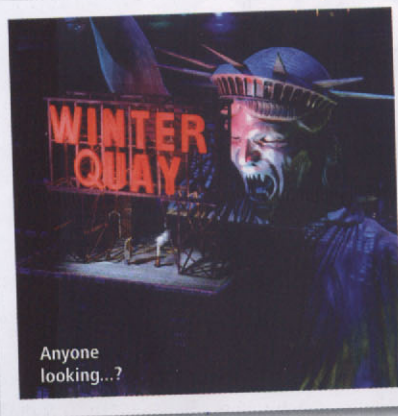
No. Because I'm rubbish. Even standing still I'm rubbish. Even being interviewed as myself, I'm appalling. I long for someone to take over as me, I've never felt comfortable in the role. Have you seen me in photographs – it's like someone stapled a melted prosthetic to Matt Smith's shoulder. And what am I wearing?!

**JOSEPH GREEN of Weymouth asks:** Do you have to actually sit down and think of ideas for episodes, or do ideas just come to you when you're in the shower and cooking dinner?

If this is a request for writing advice, then I have some for you, straight away! STOP COOKING IN THE SHOWER!!

**LEE LAWRENSEN of Liverpool asks:** So, someone has to ask it... How did the Statue of Liberty make it to Winter Quay without being seen?!

The Angels can do so many things. They can bend time, climb inside your mind, hide in pictures, steal your voice, mess with your perception, leak stone from your eye... New York in 1938 was a nest of Angels and the people barely more than farm animals. The abattoir of the lonely assassins! In those terrible days, in that conquered city, you saw and understood only what the Angels allowed, so Liberty could move and hunt as it wished, in the blink of an eye, unseen by the lowly creatures upon which it preyed. Also, it tiptoed. **DWM**



Anyone looking...?

If you have a question for Steven, email it to [dwm@panini.co.uk](mailto:dwm@panini.co.uk) with 'Ask Steven' in the subject line.



## GALLIFREY &amp; GUARDIAN

Joanna Page, David Tennant, Jenna-Louise Coleman and Matt Smith at the *Doctor Who* readthrough on 1 April.



# Anniversary Special nears completion

**F**urther casting has been confirmed for *Doctor Who's* 50th Anniversary Special, which has been shooting in Cardiff and London over the past month.

Joining Matt Smith, David Tennant, John Hurt, Jenna-Louise Coleman and Billie Piper, are *Gavin and Stacey* star Joanna Page, actress and comedian Ingrid Oliver, and *The Power of Three's* Jemma Redgrave, who reprises her role as Kate Stewart, daughter of the Doctor's old friend Brigadier Lethbridge-Stewart.

The readthrough for the Special took place at Cardiff's Roath Lock studios on the evening of Monday 1 April, delayed from the previous Wednesday (the date reported last issue). Some of the cast members were present, including Matt Smith, David Tennant, Jenna-Louise Coleman and Joanna Page, who posed for photos.

Although David Tennant has returned to his role of the Tenth Doctor, the other old Doctors will not be taking part. The Seventh Doctor, Sylvester McCoy, recently spoke to website DigitalSpy, saying, "The twentieth-century Doctors haven't heard anything. I don't know about the twenty-first century Doctors, but we from our century have not been asked to do it. We old *Who*-ers have not been asked to go along."

McCoy added that he thought the old Doctors "should" feature in the Special, since "the fans are desperate for it. All of us want to do it, just for the fans – because that's what they want. But we've heard nothing. Tom Baker's heard nothing, Colin Baker, Peter Davison, Paul McGann... none of us have heard anything."

The BBC has confirmed that one other old Doctor, Christopher Eccleston, who played the Ninth Doctor when the series returned from

a long break in 2005, was initially approached to reprise his role: "Chris met with [*Doctor Who* showrunner] Steven Moffat a couple of times to talk about Steven's plans for the *Doctor Who* 50th anniversary episode," the BBC stated. "After careful thought, Chris decided not to be in the episode. He wishes the team all the best."

Steven Moffat, who has written the Special, recently told US magazine *Entertainment Weekly*, "It is important you don't turn it into a fanfest. We can't make this all about looking backwards. It's actually got to be the start of a new story."

The *Doctor Who* 50th Anniversary Special will air in November on BBC One. After shooting on the Special has finished, production on *Doctor Who* will pause while Matt Smith works on the fantasy film project *How to Catch a Monster*. *Doctor Who* is due to resume later in the year for the 2013 Christmas Special, and possibly further episodes.

## Exec producer leaves series



Caro Skinner.

**D**octor *Who's* executive producer Caroline Skinner left the series at the end of February, just as the show was preparing for the 50th Anniversary Special (see below).

She is replaced for the Special by Faith Penhale, BBC Wales' Head of Drama. Caroline, who joined *Doctor Who* with the 2011 Christmas Special *The Doctor, the Widow and the Wardrobe*, has now joined BBC Drama Production in London. A new permanent executive producer is expected to be appointed when the show resumes production later this year.

## Poll-topping Zygons return



**T**he Zygons, who appeared in the 1975 *Doctor Who* serial *Terror of the Zygons*, are returning to *Doctor Who* for November's Anniversary Special (see main story, left).

The shape-shifting creatures recently won a *DWM* poll for the 'one-time only' monster that readers most wanted to return, beating other fan-favourites like the Zarbi and the Quarks. *DWM* was delighted to pass the result of the survey to the production team in Wales, just before the Special went into production.

Broton, the Zygon leader, tells *DWM* "We'd like to thank readers for their support, and we look forward to facing the Doctor in battle once more!"



### Official Convention

■ BBC Worldwide is organising what is set to be the biggest *Doctor Who* convention in decades. The *Doctor Who* 50th Celebration Weekend will be a three-day event, beginning on Friday 22 November. It will be held at ExCeL in London, with tickets for 15,000 attendees across the three days. More details, including guests, itinerary, ticket prices and booking information will be announced soon.

### Who's at the Proms



■ *Doctor Who* returns to the Proms this summer. As well as showcasing Murray Gold's music from the past eight years, the concert will also feature earlier compositions including the work of the BBC Radiophonic Workshop [fingers crossed for *Ergon Threat* – Music Ed]. The event takes place at the Royal Albert Hall on Saturday 13 July, at 7.30pm and Sunday 14 July at 10.30am.

### Doctor Who 50 Years

■ May sees the publication of the first of three souvenir bookazines from Panini. *Doctor Who 50 Years: The Daleks* is packed with exclusive interviews, features and photography, and will be available from WH Smith and specialist retailers, priced £9.99. Two further bookazines will be published later in the year.

### The Companions

■ Candy Jar Books is to publish *Companions: Fifty Years of Doctor Who Assistants* by Andy Frankham-Allen. The book provides readers with an in-depth account of each Doctor's

fellow traveller's and shows the impact they had on both the Doctor and the viewers. Published on 27 June, the book can be pre-ordered from [www.candyjarbooks.co.uk](http://www.candyjarbooks.co.uk) and costs £8.99 plus postage.

### Sci-Fi-London

■ A free event at Sci-Fi-London on Sunday 5 May will feature guests who have worked on *Doctor Who* books or comic strips. Writers Andrew Cartmel and Scott Gray and artists Adrian Salmon and Mark Buckingham, will discuss the strips; Terrance Dicks, Paul Cornell, JT Colgan and Tommy Donbavand will discuss the books. For more information visit [www.sci-fi-london.com](http://www.sci-fi-london.com)

# The TARDIS lands in Trafalgar Square!

**T**he TARDIS appeared in Trafalgar Square on Tuesday 9 April – with the Doctor hanging on for dear life!

Location recording was taking place for the 50th Anniversary Special, with Matt Smith and Jenna-Louise Coleman – the Doctor and Clara – present at the shoot. Daredevil Matt performed his own stunt, bravely clinging on to the base of the TARDIS as it was lifted high in to the air above the famous London landmark, to the delight of hundreds of lucky onlookers.

The TARDIS has landed in Trafalgar Square once before, in the 1 January 1966 episode of *The Daleks' Master Plan*, *Volcano*, when it materialised just in time for the New Year's celebrations.



The TARDIS makes a safe landing



"Geronimo!"

## The Moonbase is animated!



**B**BC Worldwide has announced that the 1967 Second Doctor Cyberman story, *The Moonbase*, is to be released on DVD in October. Two episodes of the story are currently missing from the BBC archives, and it has been confirmed that these will be animated.

Episodes 1 and 3 will be reconstructed by combining the off-air soundtracks with animation provided by Planet 55 Studios. The Australian-based studio recently did

the animation for *The Reign of Terror* DVD, and is also working on animating the final episode of *The Tenth Planet*.

A revised *Doctor Who* DVD schedule for the rest of the year also now been confirmed by BBC Worldwide: *Inferno* Special Edition (27 May), *The Mind of Evil* (3 June), *Spearhead from Space* Blu-ray edition (15 July), *The Green Death* Special Edition (5 August), *The Ice Warriors* (26 August), animated adventure *Scream of the Shalka* (16 September), *Terror of the*



*Zygons* (30 September), *The Moonbase* (21 October) and *The Tenth Planet* (18 November).

By the end of this year, the only episode of *Doctor Who* currently held by the BBC not to be available on DVD will be *The Underwater Menace* Episode 2, which was returned to the archives in 2011. A DVD release will hopefully appear in 2014.

## Light at the End guest cast

**N**ew details have emerged about *The Light at the End*, the two-hour full cast audio drama from Big Finish that will celebrate 50 years of *Doctor Who*.

Tom Baker, Peter Davison, Colin Baker, Sylvester McCoy and Paul McGann will be together playing the Doctor, and are accompanied by companions Louise Jameson as Leela, Sarah Sutton as Nyssa, Nicola Bryant as Peri, Sophie Aldred as Ace and India Fisher as Charley. Flying the flag for the forces of evil is Geoffrey Beevers as the Master, who has devised his most cunning plan yet.

The guest cast includes Oliver Hume as an early

incarnation of Straxus (a Time Lord who has appeared several times before in the audio dramas, most recently in *Dark Eyes*), John Dorney as Bob Dovie, and Nicholas Briggs, who plays the mysterious Vess.

"And that's not all," reveals producer David Richardson. "There's a whole host of small cameo appearances by much-loved *Doctor Who* stars. We've

called these moments 'little kisses to the past'."

Briefly dropping in will be (deep breath) William Russell as Ian, Carole Ann Ford as Susan, Maureen O'Brien as Vicki, Peter Purves as Steven, Jean Marsh as Sara, Anneke Wills as Polly, Frazer Hines as Jamie, Wendy Padbury as Zoe, Katy Manning as Jo, Janet Fielding as Tegan and Mark Strickson as Turlough!

"It's a mighty cast list," says writer, director and executive producer Nicholas Briggs, "and it was a huge logistical challenge to get everyone to the studio to record this new material for us. Though we wanted to include every surviving actor from the Doctor's past, it wasn't possible – but we did manage to get nearly everyone!"



Some of the cast for *Light at the End*.



# BEYOND THE TARDIS

On film, on stage and in countless new TV programmes – find out what the stars of *Doctor Who* are up to...

COMPILED BY DOMINIC MAY

## Doctor Birdseye

■ National Fish Fingers and Custard Day on 3 April marked the anniversary of *The Eleventh Hour* and Birds Eye commissioned one-off packaging of its own fish fingers, replacing Captain Birdseye's image with **Matt Smith** as the Doctor, which was sent to him plus a year's supply. Matt, who has received an invitation to join The Bow Tie Society, appeared on BBC One's *Victoria Wood's Nice Cup of Tea* on 11 April and attended the *David Bowie Is* exhibition opening at the V&A Museum on 20 March (see DWM 458). **Jenna-Louise Coleman** appeared on *The Late Late Show* with *Craig Ferguson* on 18 March and attended *The Empire Awards* on 26 March.



Jenna guests on *The Late Late Show*.

## Karen Pushes Daisy

■ **Karen Gillan** has joined the cast of Adult Swim terrorism satire *NTSF:SD:SUV:* (National Terrorism Strike Force: San Diego: Sport Utility Vehicle) for its third season as technical expert Daisy. Filming in London and LA, the 15-minute instalments are due in July. Karen was also on BBC America's *The Nerdist* as spokesmodel for Z'Ombeal: Walking Dead Skin Care (Search YouTube for 'Karen Gillan Zombie').

## Scott's Going On?

■ **David Tennant** was the narrative voice of Sir Walter Scott in three Radio 4 dramatisations from 14 April including *The Fair Maid of Perth* and *Rob Roy*. He plays Aiden Hoynes in BBC Two's *The Politician's Husband* to 9 May with the DVD release now 20 May. The Stratford-upon-Avon run of David's *Richard II* is sold out. Free exhibition *In Stitches: A Celebration of RSC Costume* at Stratford's Royal Shakespeare Theatre includes costumes worn by David.

## Mademoiselle Tati

■ Switching the office (NBC's comedy ends on 16 May) for the classroom, **Catherine Tate** co-stars as Miss Postern in forthcoming six-part *Big School*, a BBC One sitcom set in a dysfunctional secondary modern school. The series also stars **David Walliams** as chemistry teacher Mr Church who falls hopelessly for Tate's newly arrived French mistress who has never been to France.

## Hot Roles

■ **John Simm**, who is John Middleton in BBC One's first series of *The Village* until 5 May, was an *Andrew Marr Show* guest on 7

April, promoting his role as Gibbs in Harold Pinter's *The Hothouse* opposite **Clive Rowe** and **Indira Varma** at London's Trafalgar Studios from 9 May to 3 August (all Monday tickets cost £15). **Bonnie Langford** has left the *9 to 5 the Musical* tour reprising *The Lady of the Lake* in *Spamalot* at London's Playhouse Theatre from 6 May.

## Sign of Four

■ **Benedict Cumberbatch** has confirmed his return for a fourth series of **Steven Moffat** and **Mark Gatiss'** *Sherlock*. Series Three commenced Cardiff production in March with the first episode titled *The Empty Hearse* inspired by original Conan Doyle story *The Adventure of the Empty House*. **Steve Thompson** has written the second episode *The Sign of Three*. Also underway at Roath Lock is Series Two of **Russell T Davies** and **Phil Ford's** *Wizards Vs Aliens*.

## Louise - Gutted in May

**Louise Jameson** stars in *Gutted*, a powerful new play by the award-winning writer **Rikki Beadle-Blair**, from Friday 26 April – Saturday 25 May at Theatre Royal, Stratford East. Set in South East London, *Gutted* is a story about love, family and sordid secrets told through the eyes of four brothers. When the eldest brother comes out of rehab he embarks on a truth-telling mission and triggers an unstoppable family meltdown. In an explosive 24 hours, years of denial are uncovered and life will never be the same again. The play is suitable for ages 16+ and contains extremely strong language and



Louise Jameson rehearses her role in the new play, *Gutted*.

David Tennant gets serious in *The Politician's Husband*.



scenes of a sexual nature. Tickets cost £4 – £21. Book online at [www.stratfordeast.com](http://www.stratfordeast.com) or call the Box Office on 020 8534 0310.

## In Production

■ **Torchwood** writer **John Fay** has scripted four-part Industrial Revolution drama *The Mill* directed by **James Hawes** featuring *The Twin Dilemma's* **Kevin McNally** and *The Wheel in Space/The Sea Devils'* **Donald Sumpter**. **Alexander Armstrong** records a further series of *Pointless* until 21 May. **Colm McCarthy** directs ITV1's *Endeavour: Home* airing 5 May. **Farren Blackburn** is director of Viking epic *Hammer of the Gods* arriving 5 July. Summer finds **Toby Haynes** directing a six-part BBC one adaptation of Napoleonic Wars alternate history fantasy *Jonathan Strange & Mr Norrell*.

## Awards

■ **RTS Programme Awards** winners on 19 March were **Steven Moffat** for *Sherlock*, **Olivia Colman** for *Accused II* and **Jessica Hynes** for *Twenty Twelve*. There was a **Phil Collinson** *Coronation Street* swansong as he took the Soap and continuing drama award with his final produced episode airing on 5 April. At the Manchester Theatre Awards on

26 March *The King's Demons'* **Christopher Villiers** received Best supporting actor for *The Winslow Boy*. The Olivier Awards, hosted by **Hugh Bonneville** and **Sheridan Smith** on 28 April, included a nomination for **Billie Piper** in *The Effect*.

## Wireless Who

■ Radio 4's *The Reunion* on 7 April brought together original cast members **Carole Ann Ford**, **William Russell**, **Waris Hussein**, **Jeremy Young** and **Peter Purves** recounting *Doctor Who's* early days. The previous day Ford and **Frazer Hines** were guests of **Graham Norton's** Radio 2 stand-in **Maria McElrane**.

## Books

■ On 23 May What Noise Productions publish Kindle e-Book and paperback editions of **Matthew Waterhouse's** autobiography, *Blue Box Boy* (revised) (£8 Kindle eBook and £12 paperback) and Fourth Doctor and *Blake's 7* writer **Chris Boucher's** *Star Cops* TV series novelisation (£8 Kindle e-Book and £12 paperback). See [www.whatnoise.co.uk](http://www.whatnoise.co.uk) for more details and to order.

## Quickies

■ **Arthur Darvill** promoted *Broadchurch* on *Daybreak* (25 March). **Alex Kingston** provided *Radio Times'* My Watchlist (16 to 22 March). **Colin Baker** and **Sylvester McCoy** bade farewell to Television Centre on *The One Show* sharing the bill with **Michael Grade** (22 March). **John Barrowman** guest stars in ABC drama *Scandal* (9 May). **John Leeson** used his K9 voice as he narrated CBBC's *My Life*, which followed 10-year-old *Doctor Who* fan **Ethan** (5 March). **Noel Clarke** attends the world premiere of *Star Trek: Into Darkness* (2 May). **Joss Agnew** directed *Casualty* (23 and 30 March). **Dan Zeff** directs ITV1's *The Ice Cream Girls* featuring *New Earth's* **Dona Croll** (to 2 May). **Ben Foster** provides *Scott & Bailey* Series Three's music (to 22 May). **Michael Jayston** played **Alf Sydney** in *Doctors* (11 April). **DWM**



# GALAXY FORUM

With the new series well and truly underway, you've been writing in about the first couple of episodes - it's your letters!

**Y**our comments on the first two episodes of the new series have been coming in thick and fast. First up, your thoughts on Steven Moffat's series opener - *The Bells of Saint John*...

## A REAL DING-DONG!

*The Bells of Saint John* was an excellent start to the new series. It had a simple plot, but it worked majestically. Its fast-paced, shots of London, and nod to Amy Pond with the children's book, made this an enjoyable romp of an episode. Matt gave a wonderfully quirky performance as the Doctor while Jenna's modern-day Clara was great. Steven Moffat never disappoints!

NEIL CAMPBELL  
CARRICKFERFUS

Matt and Jenna performed beautifully in *The Bells of Saint John* - I give them both a big thumbs up because that was a very special performance. I loved all the London landmarks, it seemed to make the episode much more realistic. I also really enjoyed the sense of comedy and I thought the 'snog booth' was an excellent touch.

CERY'S BAINES (13) EMAIL

I just love the concept and the idea of something taking the souls of people over the Wi-Fi. It's terrifying that something that is so normal to us could be that dangerous. And I absolutely love Jenna-Louise Coleman. Clara is just brilliantly written, and Matt is an adorable dork - the silly Doctor. I love him.

ANDREA EMAIL

The monsters in *The Bells of Saint John* are something real and topical, genuinely chilling and preying on forgotten cyberpunk nightmares. There is real cutting satire here, but it doesn't slow the episode down, and only serves to make the world all the more believable.

GORDON JONES EMAIL

The opening episode of this new series of *Doctor Who* was the most uninspiring of the show to date. Where was the danger? Killer Wi-Fi? Which in fact didn't seem to be deadly at all? Please. I'm tired of watching *Doctor Who* to spot and collect clues which foreshadow the series climax. I'm sick of blink-and-you'll-miss-them clues in the background, in snippets of dialogue, or in the repetition of key phrases ("Run, you clever boy," being this year's recurring mantra, I fear).

CRAIG JENKINS PORTSMOUTH

The story was a bit too modern for my liking, considering when *Doctor Who* started the Internet was but a dream.



The Doctor indulges in a bit of cosplay.

## STAR LETTER

**G**oodbye Ponds! Hello Clara Oswald! Properly this time, I hope. (She'd better not die, Mr Moffat. Please. My heart can't take much more.) We had Spoonheads. Jammy Dodgers. An Anti-Grav motorbike. Plane-flying! In short? A helluva episode. A stellar episode! Matt and Jenna blew me away and everything was perfect.

As someone who uses Wi-Fi a lot (sorry, I'm a teenager) the villains were pretty scary, too. Hats off, Mr

Moffat. Just one thing, though. Keeps niggling away at me... I just can't place it... Can you help me, please? Can you tell me where I am?

CHLOE SMITH EMAIL

Chloe's letter wins her a copy of *Eldrad Must Die!*, a new full-cast audio adventure for the Fifth Doctor, out now from Big Finish priced £14.99 on CD or £12.99 to download at [www.bigfinish.com](http://www.bigfinish.com)



The dynamic between the Doctor and Clara was good and well written. I did enjoy seeing the Great Intelligence briefly, even though I fear it will become a major arc (which I don't want unless the Yeti make a return). Overall the episode was better than I expected, but it seemed to drag after a while.

ALEX BUCKLEY EMAIL

Loved the episode! With Wi-Fi and computers everywhere, the episode brings to light a strong truth that we rely too much on technology (oh dear, I'm starting to sound like the *Daily Mail*) if something did go wrong, it would be catastrophic. However, I do have concerns about the episode's length. I feel the series would work better in the old format, with many multi-part episodes. They could even have every story be a two-parter as one of my

favourite things about *Doctor Who* is its signature cliffhanger endings.

MATTHEW BRADLEY EMAIL

Not typing '3' when inputting the password, skipping out '23' on the crossed off ages. Clara doesn't like threes? What are you up to, Moffat?! A phenomenally wonderful episode.

DANIEL GRIFFITHS EMAIL

Now, I don't scare easily but *The Bells of Saint John* was just chilling! The way the Spoonheads' heads slowly turned around was very freaky indeed and the very modern concept of being trapped in the Wi-Fi was brilliant - you felt like it could truly happen to you.

It was great to see the Doctor happy again, as he finally has something to believe in - a hope of meeting someone who doesn't wither and die like other

## TEXT IN!

Message us from your mobile!

- MAL BADGER Can't wait until 2023 and *The Aztecs Special Special Edition*!
- ARTHUR H BIDWELL Just finished reading the new *DWM Special* - photos from a forgotten era, scandalously underestimated stories. What better way to spend a Sunday afternoon?
- DAVE HILL I hope you made the new *DWM Special* out of extra strong paper, as fans will be thumbing through it for years! A Second Doctor one is a must!
- ANON Played 'Name that Doctor' with my mum. She's very bad at it so asked for clues. "Seventh Doctor. Initials SM. In *The Hobbit* film." "Sirian McKellan?"

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.\* Please keep messages to 160 characters or under, and we'll print the best!



BY JAMIE LENMAN



humans – so perhaps this will end happily? Probably not, but I'm hoping!  
**KATIE SEDGWICK** EMAIL

In what other show would you be able to drive up the side of a building in the middle of London? Oh, and I didn't expect the title to be a reference to the TARDIS phone ringing...

**JADE DONNELLY** (15) EMAIL

From bells to rings – *The Rings of Akhaten*, the first of this year's stories by Neil Cross...

## AKHATEN OUT OF 10?

After the fantastic *The Bells of Saint John*, the second episode was a mixed bag. There was plenty of spectacle, gorgeous starcapes, one of the most wonderful alien locations ever, but it seemed to lack a spark. Of course we all know the Doctor will survive, but in this episode, there was no sense of danger.

What gave this story its much-needed emotion and warmth was Emilia Jones, the Queen of Years. I predict great things for this young actress. All in all, not the worst episode but certainly not the best either.

**BEK HOBBS** EXETER

*The Rings of Akhaten* was truly inspired in terms of story, direction acting and special effects. The story was filled with one-liners and nods to the past, and the showdown with the 'god' and the Doctor brought this fanboy to tears. It was superb, truly epic TV that has made me so excited for the rest of the series.

**RICHARD** EMAIL

I'm doing something I've never done before, or have ever had the inclination to do before: writing a letter to **DWM**. Unfortunately my reason for doing so is a negative one. My family and I have just watched *The Rings of Akhaten*. After the credits had rolled, we all looked at one another and as



Did you enjoy watching the things in Rings?

one said, "What a load of rubbish!" I believe I just sat through the worst *Doctor Who* story ever! What was it about?! No content, a nonsense of a story, spectacular special effects which somehow made it look cheap and the ongoing conceit that the Doctor and all around him can survive in open space with no protection or oxygen.

How this story even got passed as an idea is beyond me. My two daughters (aged 11 and 13) love the programme and look forward to Saturday nights when it is on air. They watch the DVDs over and over, and iPlayer racks up our BT bill, but even they said they wouldn't bother watching that again.

**L PURKIS** EMAIL

While watching *The Rings of Akhaten*, I found myself fully engaged and soaking in every moment. It was filled with emotion, character development and all the excitement of a great *Doctor Who* story. The emotion of both Matt and Jenna in their scenes against – in reality – a green screen, was extraordinary and top class. Not only the best episode of this season but one of my all-time favourite episodes!

**DEAN HOUSTON** BIRMINGHAM

The story made little-to-no sense and seemed to be full of filler content. There was no real danger or threat that the Doctor couldn't just whisk away with his sonic screwdriver. Other things wrong with this episode include the fact the TARDIS doesn't seem to translate alien languages anymore, and while riding on the scooter, Clara and the Doctor seem to breathe fine in space.

Overall, I was heavily disappointed.

**KIERAN CLARKE** EMAIL

Clara has earned her spot as the companion now. No companion has been truly initiated until she has saved aliens and given something of personal value up. And in *The Rings of Akhaten* we saw her do both!

**MARTHA BRADLEY** EMAIL

Apparently the translation of 'Akhaten' is 'Rubbish'. Visually stunning, but Neil Cross' writing was a contradictory mass of plot holes. The entire episode seemed to be a poorly structured and nonsensical diatribe against faith and religion, with science turned into a god – which made no more sense than what was being attacked!

**ARIELIONDOTCOM** EMAIL

twitter

## @DWMtweets

Join other **DWM** readers on Twitter!

- @memento\_murray To moaning *Doctor Who* fans: 10 years ago it wasn't on telly. Now the words 'John Hurt' and 'Zygons' go together in a sentence.
- @clickclickdrone Like the Ice Warriors, they've hardly updated the new Zygon design at all proving that the original was that good!
- @DeebeenUrFace Oh DWM crossword, what have you done to me? I'm wide awake at 2am worrying about the *Terror of the Autons* production code!
- @windsorholden Superb piece by Jacqueline Rayner on Moshi Doctors in DWM 459. My 4 kids – and wife – all want one. This game could run and run.
- @misterphippis If any of my future children ask, I'm third alien from the left in *Akhaten*. You know, the one with his face obscured.

Add #dwmgalaxy to your Tweet, if you want to be included in the next issue...

*The Rings of Akhaten* was wonderfully alien in a way that the show hasn't been for a while. It was short on gags, but tinged with sadness, and a kind of understated optimism. Matt Smith and Jenna-Louise Coleman were both excellent; Matt is continually getting stronger in the role and it feels as if Jenna's been playing Clara forever.

**CHRIS BONE** EMAIL

*The Rings of Akhaten* was an odd story that I didn't really get into, if I'm honest. *Doctor Who* is a wonderful format, and you don't need speeder bike-type set-pieces and huge space operas. Leave that to *Star Trek* and *Star Wars*.

**JAMES SLOAN** EMAIL ►

## THE PLANET OF DECISION!



**T**he Cybermen are back in *Nightmare in Silver*, complete with a streamlined new look. But which of the many fabulous designs that we've seen over the years is your favourite? Do you favour the original cloth-faced versions of *The Tenth Planet*? Or the silver giants of *The Moonbase*? Perhaps you think the model as seen in *The Invasion* is best? Or the hi-tech Cyber-look of the 1980s? Or the hard, steel lines of the 2006 Cybus-Industries variant? We want to know your choice!

Once you've decided, simply visit...

[tinyurl.com/cl2cfop](http://tinyurl.com/cl2cfop)

... to cast your vote. The poll will close on Friday 7 June 2013, and we'll reveal the results in issue 462. There are no prizes, it's just for fun.

**I**n DWM 458, we asked you which Ice Warrior story, excluding their latest adventure, *Cold War*, gave you the most thrills and chills. The winner, with 37% of the vote, was 1969's *The Seeds of Death*. Tied in joint second place were their debut adventure, 1967's *The Ice Warriors* and 1972's *The Curse of Peladon*. Melting in wake of the competition was 1974's *The Monster of Peladon*, with just 5%.

**The Ice Warriors** 29%

**The Seeds of Death** 37%

**The Curse of Peladon** 29%

**The Monster of Peladon** 5%





## WHO TUBE

**YouTube** This month's pick of *Who*-related videos on YouTube.com



Jenna-Louise Coleman and guest stars Jenna Redgrave and Ingrid Oliver on location for the 50th Anniversary Special at the Tower of London in April: *Doctor Who* Tower of London BBC



Strax reports on sightings of the Doctor on 9 April in Trafalgar Square, dangling from beneath the TARDIS for a sequence for the 50th Anniversary. Search YouTube for: *Doctor Who* Trafalgar Square BBC



*The Times* magazine cover stars Matt Smith and Jenna-Louise Coleman come to life – and Matt is soon getting up to mischief... Search YouTube for: *Matt Jenna Times Cover*



On-stage Q&A at the recent BFI screening of *The Mind of Evil*, with Katy Manning, Richard Franklin, John Levene, Terrance Dicks and Timothy Combe. Search YouTube for: *Mind of Evil BFIEvents*



Colin Baker, Sylvester McCoy and Paul McGann, interviewed recently on Australian television about *Doctor Who* and its 50th anniversary. Search YouTube for: *Three Doctors Channel Nine*

I think Matt Smith should receive an award for his emotional speech in *The Rings of Akhaten*. It was one of the best performances of the show's 50 years, and I found it genuinely moving.

LEWIS CRUTCHLEY EMAIL

*The Rings of Akhaten* was complete and utter tosh. The visuals were excellent (moped ignored), the acting was very good, but where was any semblance of a story? For the first time ever I was bored! Even *Timelash* had a reasonably engaging storyline compared to this! Sorry, Mr Moffat, but I feel let down!

MARC STONHAM HELSTON, CORNWALL

*The Rings of Akhaten* was one of the most creative and imaginative outings for the Doctor in recent years – much kudos to Neil Cross. Matt Smith and Jenna-Louise Coleman were in fine form, Emilia Jones excelled as Merry, and Murray Gold's soundtrack was awe-inspiring. A shining example of what *Doctor Who* should be – the greatest story in the universe, and a great feast for Grandfather!

CHARLES McGRATH (17) EMAIL

Quite a divisive episode, then! Find out what our reviewer thought on page 64. Now, have you bought the latest *DWM* Special yet?

### PHOTO THRILLS...

I've just purchased the excellent *DWM* Special, *The Missing Episodes – The First Doctor*. Well done to all involved! It's wonderful to have the entire set of telesnaps together in one volume along with complete story synopses. The piece about the history of the telesnap discoveries was particularly interesting. I look forward to the Patrick Troughton telesnap edition being published, hopefully not too far off in the future.

STEVE TRUMP UPMINSTER

Thanks for *The Missing Episodes – The First Doctor* mag! It's great to have all the telesnaps together, and not have to check indexes and dig out two-decades-old issues of *DWM*. Please give us the Second Doctor telesnaps next, even if it takes two or three volumes, as this new presentation looks so much better than the way they were previously printed.

PAUL CASTLE HEYWOOD, LANCASHIRE

I've just finished reading probably the most amazing, wonderful, precious magazine I am ever likely to buy. *The Missing Episodes – The First Doctor* was a dream come true. It was incredible to see visual material from some of my all-time favourite stories. I particularly enjoyed *The Smugglers*; this story has always been close to my heart. I've had dreams of seeing the TARDIS materialise on that beach and to think there was a scene with Ben – topless...! Needless to say this story has continued to go up in my estimation!

JONATHAN BUNNEY LONDON



Pretty Polly: Anneke Wills.

### ... TO WILLS...

I'd like to thank *DWM* for interviewing the remarkable woman that is Anneke Wills (issue 459). I haven't seen many early *Doctor Who* episodes, but I absolutely adore reading the interviews with the actors who have played past companions. Reading your interview with Anneke gave me a warm and positive perspective on being an actor in those days and what it was like to be in *Doctor Who* at that time. Anneke sounds like a marvellous woman with a feisty sense of humour – and I felt that I would really love to go on a night out with the 1960s version of her, as she sounded absolutely delightful!

I love reading about different actors' perspectives on the show back then, and finding out what their opinions are of the show now. Thanks for the rollercoaster read, and thank you to

Anneke, for taking the time to let us delve into your *Doctor Who* memories.

LOUISE THACKER (16) CHELMSFORD

### ... AND RILLS!

The undoubted highlight of the new *Aztec* DVD is the inclusion of not only a 'brand new' episode of *Galaxy 4*, but the wonderful reconstruction of the still-missing episodes. Congratulations to those responsible – the blend of CGI, inventively re-shot scenes and cunningly used existing footage truly brought the story back to life, putting the third episode perfectly in context.

Would it be possible to have more reconstructions? If they are made as creatively as *Galaxy 4*, they could easily be the main selling point of their own DVDs, even for stories completely missing from the archives. Perhaps this is a way to release tales like *Marco Polo*, *The Evil of the Daleks* and *Fury from the Deep*?

SI HUNT EMAIL

### AND FINALLY...

According to Steven Moffat (*DWM* 458), 'Proper emotion arrived in *Doctor Who*' with Russell T Davies. Really? So Russell wrote the scene where Susan leaves the TARDIS? Well, I never knew that.

MAT COWARD SOMERSET

That's all for now... Next time: your thoughts on *Cold War*, *Hide* and more! *DWM*

## ON THIS MONTH... 10 YEARS AGO

It's 2003, and *DWM* 330 reveals that a famous name is to play the Doctor...

### WHICH DAVID IS WHO?



#### DAVID WARNER IS THE DOCTOR!

Further casting details have emerged about the second play in Big Finish's *Doctor Who* audio adventures. David Warner, star of such films as *Gladiator*, *Star Trek VI: The Undiscovered Country*, *Iron, The Golem*, *Time Bandits* and *Planet of the Apes*, is to play the part of the Doctor in Jonathan Clement's *Sympathy for the Devil*, due for release in June. Warner's Doctor will be aided by

*Gallifrey Guardian* revealed casting for Big Finish's latest *Doctor Who: Unbound* audio, with David Warner playing an alternative Doctor in *Sympathy for the Devil*. He'd be joined by Nick Courtney as the Brigadier, and a little-known actor called David Tennant as Colonel Brimicombe-Wood...

### SHA-DAAAA!

Meanwhile, *DWM* reported on a new animated version of Douglas Adams' *Shada* for the BBC's *Doctor Who* website. Instead of Tom Baker as the Fourth Doctor, this production featured Paul McGann as the Eighth. What with *DWM* also previewing the audio drama *Auld Morality*, starring



Geoffrey Bayldon as an alternative First Doctor, it seemed that anyone could play the Time Lord these days. Except David Tennant, obviously.

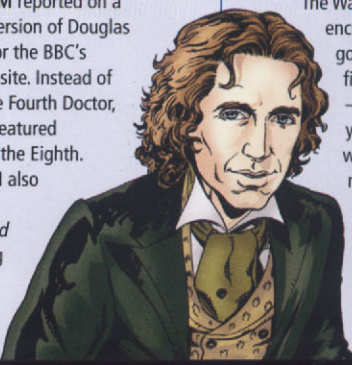
### RUSSELL WRITES!

'The end of that comic strip just made me go "aahhhh" wrote Russell T Davies to the *DWM* letters

page, *DWM* Mail, commenting on the recent departure of companion Izzy. 'And just after I'd thrown up over that lesbian kiss – which is actually a very marvellous thing, and important (maybe more than you know) and will be remembered for decades to come.' Ten years on, we remember!

### DEAR, DEAR VERE

The Watcher related a social encounter with a lady who was good friends with the very first producer of *Doctor Who* – Vere Lorrimer. What do you mean, the first producer was Verity Lambert? No, no, no – it was dear Vere, who worked with Bill Hartnell and the Daleks. You're all too young to remember!





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## NEMESIS OF THE DALEKS

A SEVENTH DOCTOR COMIC COLLECTION



# The Crimson Horror

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Saturday 4 May 2013

The Doctor and Clara pay a visit to Victorian Yorkshire, and alongside Vastra, Jenny and Strax, they investigate a series of bizarre deaths...

PREVIEW BY **BENJAMIN COOK**



"but then Steven [Moffat, showrunner] sent me a text offering strange, lurid Victorian shenanigans and I couldn't say no!

Early last year, Mark was appearing in London's West End, as the foppish Captain Brazen in George Farquhar's 1706 play *The Recruiting Officer*. His co-stars included two-time Olivier nominee Rachael Stirling. "I'd known her for a while, and I'd worked with her mum, Dame Diana Rigg, at the Old Vic in 2007, in *All About My Mother*." Mark played a transsexual, Agrado, in the Old Vic's adaptation of Pedro Almodóvar's 1999 movie, opposite Dame

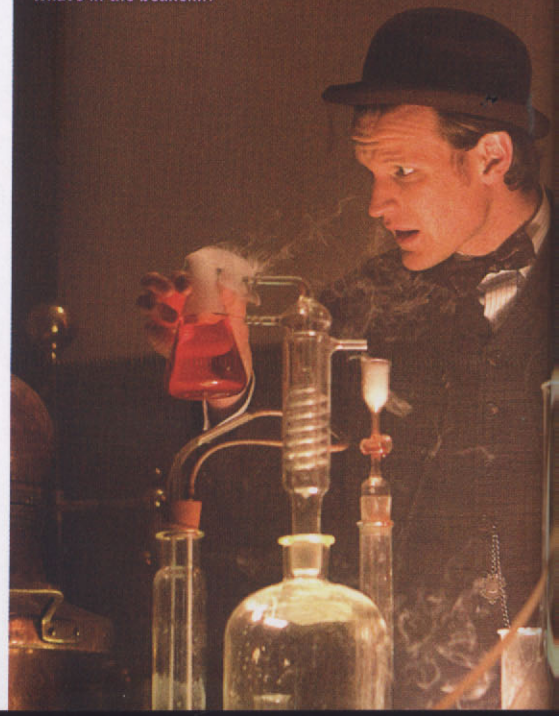
Mark Gatiss hadn't planned to write another *Doctor Who* so soon after last month's Ice Warrior adventure, *Cold War*. "I didn't have the time," he explains,

Diana's Spanish diva Huma Rojo. "We stayed in touch. She came to see the third preview of *The Recruiting Officer*, and we went out to dinner afterwards and had a riotous time, as I always do with Diana.

"The next day, I was talking to Rachael," Mark continues, "and she said that she and her mother had never actually acted together on screen. 'There have been lots of offers,' Rachael said, 'but we've never found the right thing.' Well, a little devil got into me. I thought, 'What the hell.' I said, 'Do you think your mum would do a *Doctor Who*, if I wrote it for her? For you both?' Rachael went, 'OHH, F\*\*\* YES!'"

Best known for her portrayal of Emma Peel in 1960s ITV 'spy-fi' series *The Avengers* and Countess Teresa di Vicenzo in 1969 James Bond film *On Her Majesty's Secret Service*, Dame Diana plays the wicked Mrs Winifred Gillyflower in *The Crimson Horror*,

The Doctor investigates a sinister laboratory – but what's in the beaker...?







The troubled  
Ada Gillyflower  
(Rachael Stirling).

## "Diana Rigg plays a proto-fascist whose daughter doesn't fit in with her model of the super race."

MARK GATISS WRITER

with Rachael as Gillyflower's daughter, Ada. Both are bravura performances. "It's rare on *Doctor Who* for a part to be written for a specific actor, let alone for two," points out Mark. "I've always loved the idea of those sort of Victorian philanthropists, who made all these beautiful workers' cottages and then ran them like dictators. I thought, 'That's what Mrs Gillyflower could be – a Victorian philanthropist who's not philanthropic.' I formulated this idea that she's a mad, proto-fascist, and her daughter is blind and doesn't fit in with her mother's model of the super race."

"Writing *Crimson* was a really exciting and happy process. I wrote it very quickly, and everyone went for it immediately. Diana and Rachael were so up for it. They loved it. Of course, there's a lot of great fun for them to play as mother and daughter. While I was in *The Recruiting Officer*, Diana had to have an operation on her knee. Every day, Rachael would come in with these brilliant stories about her mother... and I'd put them in the [*Crimson*] script! One that made me howl was, Rachael had gone to see her mother after the knee surgery, and found her with her face turned to the wall. She said, 'Are you all right, ma?' Diana said, 'You know I can't bear to look at sick people.' It's pure Diana! It went straight in the script."

"I don't think Diana had ever seen *Doctor Who*, but she's one of those people who just *knows* how to do it. The stage manager of *The Recruiting Officer* and myself put together some clips for her, of all the great *Doctor Who* baddies – Harrison Chase [*The Seeds of Doom*, 1976], Tlotoxl [*The Aztecs*, 1964]... The great ones play it totally straight, but with a twinkle. If you send it up, it doesn't work. I mean, Julian Glover as Scaroth [*City of Death*, 1979] – wonderfully urbane, a Bond villain, and then he

pulls off his face and he's got a green spaghetti head! It's fantastic. You can have a lot of fun."

As well as the return of the Victorian Scooby gang – Silurian detective Vastra (played by Neve McIntosh), her companion Jenny (Catrin Stewart), and Sontaran nurse Strax (Dan Starkey) – for the first time since 2012 Christmas Special *The Snowmen*, Saul Metzstein, the director of that episode, is back at the helm for *The Crimson Horror*. "It was a real pleasure," Saul says of directing Dame Diana. "You find a way with every actor; it's not about which ones are experienced and which aren't. Every actor has their own peculiarities, but almost everybody understands *Doctor Who* – to various degrees – from the moment they arrive on set. They understand the tone of it. And the regulars – like Dan, the guy who plays Strax – are so *on it*. I hardly had to say anything to Dan. He brings it all to you. And Mark is a very specific kind of writer. A great Gothic quality."

"It's wonderful," says Mark of the Scooby gang. "They're like the Jago and Lightfoot [*The Talons of Weng-Chiang*, 1977] that we never had – a semi-regular cast that it's really nice to revisit." *The Crimson Horror* is the gang's first outing not to have been scripted by Steven Moffat. When he penned the episode, Mark had only seen the gang in their debut adventure, 2011's *A Good Man Goes to War*. "But Steve and I talked a lot about where they were going to go in the Christmas episode, and I read what he'd written of it by that point. I remember reading the brilliant 'one-word answers' scene between Clara and Vastra, and getting a grip on that – the slightly scary lizard woman, and the lovely bond between her, Jenny, and Strax..."



## "The Crimson Horror is the sort of thing I always wanted to write."

MARK GATISS WRITER

"Essentially, Strax is what Sontarans have always been, which is very, very funny. In *The Time Warrior* [the first Sontaran serial, broadcast in 1973/74], when Linx claims the Earth for Sontar, he's so pompous. I love that. There's something rather wonderful about the fact that Strax, having perished in *A Good Man Goes to War*, has come back from the dead, but slightly damaged. He's *such* a funny character. It's delightful to write, and Dan Starkey plays it so brilliantly."

Unsurprisingly, shooting *The Crimson Horror* on location last summer, with a lizard woman and potato-headed alien in tow, attracted plenty of attention from the general public. "There were people who came on set every single day," remembers Saul.

That's the crew, surely?

He laughs. "They're fans, and they're lovely. You do think, 'Haven't you got homes to go to?', but they were well-behaved and clearly adore the show." And



Does Mrs Gillyflower (Diana Rigg) have a sinister secret?

*The Crimson Horror* was recorded in tandem with *The Snowmen*, which kept Saul and his team on their toes. "It was hard work. The idea was, both episodes are Victorian, but actually there wasn't that much crossover in the end, other than Vastra, Jenny, and Strax. One is Victorian London in winter, the other is Victorian Yorkshire... The only specific location we used for both was Vastra's Orchid House."

"*Doctor Who* has always been quite South-East-centric," takes up Mark, "and more recently quite Welsh-centric, so I really wanted to set *Crimson* in the north of England. Apart from *The Mark of the Rani* [the 1985 serial set in nineteenth-century Killingworth], there's never really been an effort to go north. Well, maybe Scotland. But it's a shame, because there's lots to explore in the north of England, never

## VASTRA, JENNY & STRAX

On becoming a *Doctor Who* semi-regular...

**NEVE MCINTOSH (Vastra):**

"When you're playing a recurring character, there's a confidence that comes with that. I've taken down the lizard in her since *A Good Man Goes to War*, because she's a lot more acclimatised, more humanised. I can imagine Jenny has tried to teach her how to be a lady. Without leaving behind what I did before, I like to see Vastra change a little. You see a softer side to her, as well as her good old kick-ass self. You don't want her to be too cold. You see more of the dynamic between her and Jenny, Strax, and the Doctor..."

**CATRIN STEWART (Jenny):**

"It's brilliant that Jenny keeps popping up, to be a part of this big Victorian family. If the Doctor ever goes to Victorian times, Jenny, Vastra, and Strax can be there. I don't know whether I'll still be doing *Doctor Who* in, like, ten or 20 years' time, but it's so lovely that Steven [Moffat] and the producers listened to the fans — the fans were saying they really

liked us — and wrote us back in. That's amazing! It doesn't happen on any other show. The production team is very grateful for the fans, and so am I."

**DAN STARKEY (Strax):** "The shooting process can be quite timey-wimey. I received Mark [Gatiss]'s script for *The Crimson Horror* before Steven's one for *The Snowmen*, so I was a bit, like, 'Okay... I'm alive?! And I seem to be a butler! Is Strax all right with this?' Steven gave me a couple of pointers. He explained that Vastra gives Strax just enough stuff to do, and he seems to be doing it almost willingly... albeit a little grudgingly, as he'd rather be out shooting things. But it's nice to be a part of this unconventional Victorian family, and a regular on a show that's given me a lot of pleasure over the years. I used to watch *Doctor Who* religiously as a kid, and I was obsessed by the *Doctor Who Magazine* comic strip. I would draw endless reiterations of [the Doctor's comic-strip companion] Frobisher the penguin. I have to be professional when playing Strax, rather than being, like, a giddy fanboy, but on the inside... there's an eight-year-old me doing cartwheels!"

On getting papped while filming *The Crimson Horror* on location...

**NM:** "That was really weird. I wasn't quite sure what was happening. On *A Good Man Goes to War*, they were keeping the Silurians a secret, so we'd be driven to set in blacked-out cars, and get out with coats over our heads so that nobody could get a photo, while Matt [Smith], Karen [Gillan, who played Amy] and Arthur [Darvill, who played Rory] wandered about not bothered. On *The Crimson Horror*, I thought I'd have to keep it a secret again, but then we turned up on set... and everybody went mental! There were fans, and photographers, and I was like, 'Should I have a coat over my head?! I don't know what to do!' So I just waved. And people waved back. And the next day, photos of us appeared in all the papers, even though, the day before on Twitter, I'd denied knowing anything about it."

**DS:** "It's the first time I've been papped, even though I was in costume. I don't like spoilers, so that was the only thing that I was slightly miffed about, but there was a whole group of school kids there as well, and that was lovely, to give them a wave. Afternoon off school, when you go and watch *Doctor Who* being filmed — brilliant! They must have been on cloud nine."

On Dame Diana Rigg...

**DS:** "With Dame Diana, I was... I wouldn't say starstruck, but I was slightly, like, 'Ohh, I used to watch you in *The Avengers*!'"

**NM:** "Dame Diana was fantastic. She was scary, but in a good way. I get a wee bit quiet around people sometimes, if I'm starstruck, and she left me kind of speechless."

**CS:** "I didn't grow up watching *The Avengers*, so I didn't realise... I mean, I knew she was a dame, so that in itself was, like, wow, but until I told my mum, my dad, and my uncle, who all grew up remembering *The Avengers*, I didn't realise how big a deal Dame Diana is — now and back in the day. I loved just watching her on set. I learned a lot. She was so lovely and graceful, and it was brilliant to watch her and Rachael [Stirling] working together. What I love most about

*Doctor Who* is, when I'm not doing anything on set, I try to just sit and take it all in. I feel very lucky to be there."







## THE 2013 SERIES EPISODE 6

**STARRING** Matt Smith, Jenna Louise-Coleman, Neve McIntosh, Catrin Stewart, Dan Starkey, Diana Rigg, Rachael Stirling

**WRITTEN BY** Mark Gatiss  
**DIRECTED BY** Saul Metzstein

### QUOTE, UNQUOTE

**MISS GILLYFLOWER:** "The gaudy flesh-pots and gin-palaces of Bradford! *Bradford*, that Babylon for the Moderns, with its crystal light and its glitter, all aswarm with the wretched ruins of humanity. Men and women crushed by the devil's juggernaut, sinking ever further into a great wen of depravity and ordure! And moral turpitude can destroy the most delicate of lives. Believe me, I know."

### IN A NUTSHELL

Something ghastly is afoot in Sweetville, a factory community in Victorian Yorkshire, as bodies are found with their skin a waxy, glowing red – the *Crimson Horror*!

What has happened to the Doctor, who's nowhere to be found? How did his image come to be preserved on a dead man's eye? And what, dear reader, is *your* story? Will you be found wanting when the End of Days is come? When judgement rains down upon us all? Or will you be preserved against the coming Apocalypse?

mind the galaxy. It's interesting how much you can change the flavour of an episode by setting it in Yorkshire. I thought, 'If we get lots of proper northern actors...' And Diana is from Doncaster. She now signs all her texts to me 'DOD', Daughter of Doncaster."

*The Crimson Horror* will be the 100th episode of *Doctor Who* to be broadcast since the show's 2005 revival, and the sixth scripted by Mark. His two 2013 episodes are probably his most accomplished to date. "Bless you for saying so," he beams. "I'm very pleased with the way both of them have turned out. I'd say they're the most 'me'. Certainly *The Crimson Horror* is. I run through it like Blackpool rock. It's the sort of thing I've always wanted

to write. There was more of a prescriptive element to some of my earlier episodes, which, as much as you embrace it, inevitably you're fulfilling more of a brief. But I always wanted to bring back the Ice Warriors, and then I had a very good idea for how to do it, and *The Crimson Horror* is closer to the tone of my Lucifer Box novels.

It's probably the campest thing I've ever written – and that's saying something! It's still very *Doctor Who*, but there's a playful element to it, which I'm very pleased with. It's been a lot of fun." **DWM**

Is Ada blind in more ways than one?





NEW-LOOK  
**CYBERMEN!**

# Nightmare in Silver

BBC  
one

BBC  
one HD

Saturday 11 May 2013

They're back! But there's more to these Cybermen than just a new look, as writer Neil Gaiman explains...

PREVIEW BY **BENJAMIN COOK**

“In some ways, it was absolutely horrible,” says Neil Gaiman, on writing *Nightmare in Silver*. “Having written *The Doctor’s Wife*, you might think there’s nowhere to go but down, but I love pressure.” Neil’s 2011 episode was almost universally well received. It couldn’t have gone much better. “No, it couldn’t have, **Doctor Who Magazine** Award. SFX Award. Nebula Award. Hugo Award...”

So is *Nightmare in Silver* – working title *The Last Cyberman* – Neil’s difficult second album? Is that where *The Doctor’s Wife* has left him?

“Well, I’m stuffed, aren’t I?” he laughs. “I set the bar high. But that’s why I agreed to come back. Not to top *The Doctor’s Wife*, but to at least come close. I didn’t want to be that bloke who came in, wrote *The Doctor’s Wife*, won all those awards, and never wrote one again, leaving everybody going, ‘What the hell was that about?’ I really like *Doctor Who*. I love the characters. I love the Doctor. I love the fact that you know what he’s going to do, but he can still surprise you. I love writing it, getting to write speeches that I’ve always wanted to hear. I love the Doctor’s ‘Don’t wander off’ speech in this episode. ▶





"I loved the idea of making the Cybermen scary again. I wanted to recreate how I felt when I saw the Cybermen in *The Moonbase*..."

NEIL GAIMAN WRITER



A nightmare in silver?



Clara meets the military.



A running Cyberman!



Would you take the challenge?



◀ I love that I got to use the phrase 'I'll explain later', and he has no intention of explaining later. I like that there is corridor-running. I like that there are Cybermen. Some people might watch *Nightmare in Silver* and go, 'Well, that's not as good as *The Doctor's Wife*. It didn't make me cry.' But that's not what I set out to do..."

This time around, Neil was more intent on scaring us. "It was the one thing that I felt I hadn't done in *The Doctor's Wife*. There's a bit of scary stuff. There's the stuff where Rory is dying in the TARDIS corridor. There's the stuff with the Ood coming at them. But actually, by 2011, the Ood had become lovely and cuddly. You never quite made that mental leap back to 'Oh my God, this Ood is really scary.' *The Doctor's Wife* did a lot of other things, but 'scary' was way, way down in the mix. With *Nightmare in Silver*, I want to send kids behind the sofa. It's what *Doctor Who* is meant to do.

"I loved the idea of making the Cybermen scary again. I wanted to create an emotional reaction that was similar to how I felt when I saw the Cybermen on the Moonbase [*The Moonbase*, 1967]. I don't remember ever seeing *The Tenth Planet* [1966] - it was one that I missed - but I remember watching *The Moonbase*, and being terrified. I'm excited. I hope it works. All I really want to do on





**"I would like Matt Smith to win some kind of actor-y award. His performance here is mind blowing!"**

**NEIL GAIMAN WRITER**

this... my goals, my aims, are very low... I would like to make the Cybermen scarier, and I would like Matt [Smith] to win some kind of actory award. His performance in this is... mind-blowing."

Recalling how he was approached to write the episode, Neil says: "The 2011 series – the one with *The Doctor's Wife* in it – had gone out, some months had gone by, and then I got an email from [showrunner Steven] Moffat, basically saying, 'Would you like to bring back the Cybermen?' That was the question. It wasn't 'Do you want to do another episode of *Doctor Who*?' It was 'Would you like to bring back the Cybermen, and make them scary?' It was like treading on flypaper for me. I went, 'Yeah. Yeah, I would, actually.'"

Unusually for TV *Doctor Who*, *Nightmare in Silver* sees two youngsters join the TARDIS crew: Angie and Artie (played by Eve De Leon Allen and

Kassius Carey Johnson), the children to which modern-day Clara is a nanny, as glimpsed in 2013 opening episode *The Bells of Saint John*. "There's that whole thing about 'no kids on the TARDIS,'" acknowledges Neil. "There's an early draft where, basically, the kids have a list of places they want to go and things they want to see, and from Clara's point of view all of these things are absolutely safe and sweet – they want to meet Shakespeare and Queen Elizabeth I, and visit the Aztecs, and maybe go to the Moon – and everything on that list you know that there is a terrible story attached to it. The Doctor is like, 'No kids on the TARDIS. That's Rule One.' Clara is saying, 'Are you scared they're going to press the wrong button and pilot a spaceship into the sun?' He's going, 'Well, yes!' She pretty much winds up going down on one knee and begging him. Eventually, he gives in. That's why

# BBC DOCTOR WHO

## THE 2013 SERIES EPISODE 7

**STARRING** Matt Smith, Jenna Louise-Coleman, Warwick Davis, Tamzin Outhwaite, Jason Watkins, Will Merrick, Nicholas Briggs

**WRITTEN BY** Neil Gaiman

**DIRECTED BY** Stephen Woolfenden

### QUOTE, UNQUOTE

**THE DOCTOR:** "I am putting Clara in charge. Clara, stay alive till I get back – and don't let anyone blow up this planet!"

### IN A NUTSHELL

Welcome to *Webley's World of Wonders*! Roll up, roll up. Miracles, marvels and more await you. The wonder of the age. The miracle of modernity. They were defeated a thousand years ago, but now they're back to destroy you. So fast, so smart, and so strong that fighting them is suicidal. Nightmares in silver! Ladies and gentlemen, behold – the 699th wonder of the universe – the Cybermen! As you've never seen them before...

he's taken them to a funfair. Of course, the nature of *Doctor Who* is such that you *can't* just take kids to a funfair..."

On a distant moon, a quarter of a million years from now, Hedgewick's World is the galaxy's biggest amusement park. Or *was*. It closed down a year before the Doctor, Clara, Angie and Artie arrive. Reports of people just vanishing from the rides. A disused amusement park – now an army training camp – is a perfect, creepy setting for a *Doctor Who* adventure. And there are nods to old *Doctor Who* episodes aplenty, particularly 1967's *The Tomb of the Cybermen*. Did Neil know that it's Matt Smith's favourite old story?

"I didn't. But it's *my* favourite. It's one of the very few episodes, when I was showing classic stuff to my daughter, she watched the whole of that one with me. I got to watch it, with her, for the first time since I was six, and it was as scary and as good as I remembered."

The Cybermen in *Nightmare in Silver* have undergone a subtle redesign since their last appearance, in 2011 episode *Closing Time*. "I had some say," reveals Neil. "My say mostly consisted of describing them a bit in the script, seeing some drawings, sitting there with Caro [Skinner, executive producer] going, 'No, no, no... Absolutely not... Ooh, I like that!' Insisting that we got the teardrop. Trying to push the face-mask a bit closer into 1960s, even while we upgraded the body. Part of the reason those 60s Cybermen are scary is the uncanny valley [a hypothesis that when non-human entities look and act almost, but not perfectly, like actual human beings, it causes a strongly negative response amongst human observers – Ed]. I don't know if we've got the uncanny valley back on this, but I'm hoping we've got closer."

"If you look at the 1966/67 Cybermen, people are looking out of the eyeholes and breathing through the mouth and they're in exactly the right place on the human face to give you that uncanny valley. Previously, on the modern Cybermen, the eyes are up here, and the mouth is out there and quite small, and it's almost like a snake face or a dog face. They didn't read in the brain as a human being that's somehow not; they read as like a monster, which made them something else. That was great – but we wanted to try something which went back to the 60s look. Our Cybermen are scarier than ever." **DWM**



# The Name of the Doctor

BBC  
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Saturday 18 May 2013

It's all been heading for Trenzalore – and now it's finally time to find out about the Doctor's greatest secret...

PREVIEW BY **BENJAMIN COOK**

**T**

he Doctor has a secret that he will take to the grave... and now it is discovered. That, readers, is the heart-stoppingly exciting premise of *The Name of the Doctor*, the most anticipated *Doctor Who* season finale in years.

"When I was a kid, I'd glean information about upcoming episodes," says writer and showrunner Steven Moffat, "and sometimes I think what turned me into a writer was trying to work out the whole story of an episode from three facts and a title. You're constructing it all in your head, a whole version of what the episode's going to be. You must have done that yourself, I'm sure. I get quite nostalgic about my imaginary episodes. I was absolutely convinced that *The Twin Dilemma* [the Sixth Doctor's debut adventure, broadcast in 1984] meant that there would be two Colin Bakers, and we'd have to choose the right one. I remember being alarmed at the prospect! If you preferred one and it wasn't the real Doctor, that would have been disastrous!"

So what information can **DWM** readers glean about *The Name of the Doctor*? Vastra, Jenny and Strax are back, as is Richard E Grant's posthumous Dr Simeon ("Hello again," says the Doctor. "How's the Intelligence – still Great?") and a post-Library River Song ("Oh, I do like to watch a man think;

it's like watching a whale knit!"). "A huge amount of guilt and responsibility," says Steven of the Doctor's feelings towards River in this episode. "River obviously loves him to pieces, but you never quite know what the Doctor feels. I don't think you ever should. I was thinking the other day about the number of times he's been kissed. What does the Doctor think of that? He seems to enjoy it and find it a bit bewildering. Is he playing along? I think he finds kissing to be, like, 'reasonably pleasant, but what the hell?'"

There's more snogging in *The Name of the Doctor*, but if the episode is about anything – and it is – it's about death. "It occurred to me that we had a very light and frothy season opener, and quite a few frothy, fun ones since, and I was slightly missing a proper doom-fraught episode. It's relatively rare – and *should* be – to show the Doctor himself genuinely rattled by something, something that really, properly creeps him out, scares him, makes him emotional... When I first saw *Logopolis* [the Fourth Doctor's swansong serial, broadcast in 1981], I remember being – and still am – really impressed by its funereal atmosphere. You feel the Doctor is really confronting mortality, really being freaked by it all. I remember loving that. It felt so unusual. There is a funereal atmosphere to *The Name of the Doctor*, literally. It's quite dark."

Does Steven find himself putting in more jokes if an episode is otherwise a more sombre affair?

"Hm. *Doctor Who* automatically leans towards the comedic," he reasons. "One of the most denaturing things you can do to *Doctor Who* is to make it not funny. The Doctor himself is a comic character. You can't get around that. He wears silly clothes. He lives in a phone box. He's not your typical action hero. You smile, immediately, at the idea of him. Instead of a macho man in a vest, it's silly old Doctor Who. There's something fundamentally, joyously funny about that."

Professor River Song – back from the Library!



But we don't know his name. Neither does Clara. (River does. Vastra might do.) Can *The Name of the Doctor* (will we finally find out?) possibly live up to its tantalising title?

"I feel as though we're going to deliver," states Steven. "We've only just finished shooting the actual completed ending – it's ridiculously secret – but it's quite a thing, hopefully." Trenzalore was first mentioned – by Dorium Maldovar – in 2011 season finale *The Wedding of River Song*. The Doctor's visit to Trenzalore would, foretold Dorium, coincide with 'the Fall of the Eleventh'. "There's often an element of throwing in some lovely names, and then figuring it out later, but I've always had a sort of plan for the Doctor and Trenzalore. Things will be resolved. Things I've left hanging in plain sight – and sometimes not in plain sight – will be tied up." A pause. "Frankly, most of the audience probably doesn't care. But for the really dedicated followers –!"



BBC

DOCTOR WHO



## THE 2013 SERIES EPISODE 8

**STARRING** Matt Smith, Jenna Louise-Coleman, Alex Kingston, Neve McIntosh, Catrin Stewart, Dan Starkey, Richard E Grant

**WRITTEN BY** Steven Moffat  
**DIRECTED BY** Saul Metzstein

### QUOTE, UNQUOTE

**THE DOCTOR:** "The path I carved through time and space, from Gallifrey to Trenzalore. My own personal time tunnel, leading back to every moment I ever lived. Every step, every tear, every kiss. Even the days I haven't lived yet. Which is why I shouldn't be here. The paradoxes... very bad..."

### IN A NUTSHELL

Every journey taken by a time-traveller tears a wound in the fabric of reality, and the Doctor has time-travelled more than anyone. But the trail runs cold in Trenzalore, the one place in all of time and space that he should never go. The most dangerous place in the universe...

Who is kidnapping the Doctor's friends, leading him to Trenzalore? Could the Fall of the Eleventh be nigh? Or does an impossible girl hold the key? The Doctor's past, present, and future lives are in grave danger... and his greatest secret is about to be revealed.



Strax, Jenny and  
Vastra prepare  
for their guests.

**"The Doctor himself is a comic character. He wears silly clothes. He lives in a phone box. He's not your typical action hero."**

**STEVEN MOFFAT WRITER**

Will everyone make it to the end of the episode alive? (Spoiler: no.) Will we, at last, learn the true identity of Clara Oswald, the impossible girl? (Spoiler: yes!) Will the Doctor's greatest secret be revealed? (Spoiler: possibly. Even *DWM* hasn't been privy to the episode's closing few minutes ahead of transmission, so LITERALLY ANYTHING COULD HAPPEN!) Either way, we know that we've said this before, but never have we meant it more: after this episode, nothing will ever be the same again.

"We really, seriously work at it," says Steven, when asked how he feels, as we hurtle ever further into *Doctor Who*'s 50th anniversary year, about the increasing number of column inches that the programme is attracting. "It's a military campaign, working out how we get the tabloids talking

about us, hopefully for good reasons. It's not easy – seriously, it isn't – to get the mainstream press talking about *Doctor Who*, because they've been talking about it for ages, and there are new toys, newer shows, including the other one that I do." He is referring to BBC drama *Sherlock*, which he showruns with fellow *Doctor Who* scripter Mark Gatiss. "Even at scripting level on *Doctor Who*, we're going, 'What are they going to say about *this* one?'"

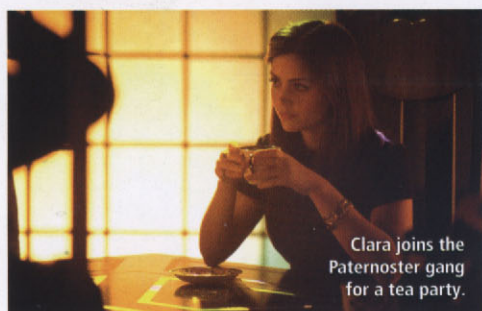
Does he second-guess what journalists are going to write?

"I mostly do... I think. Trouble is, you revise your memory so quickly, to coincide with what actually happened, so now I'm wondering. We're slightly scattergun, I suppose. We throw so much stuff, and hope that something sticks. Something usually does. One or two things we've orchestrated quite well,

I think, to get people talking. Although, that sounds controlling; we're not that clever, and we're not that powerful. But it's not just me; it's lots of very clever people working out how to drip-feed the press information. I don't take it for granted. If I took it for granted, I'd be on a slippery slope."

What would seven-year-old Steven, a dedicated follower of *Doctor Who*, have made of his 51-year-old self's marketing strategies, global branding initiatives, press relations, *et cetera*? All intrinsic parts of the showrunner's job, for sure, but wouldn't he have wanted to chuck it all in and make up stories instead, about an amazing man who whizzes around the universe in a time-travelling police box?

"To be honest, those two things are actually quite related," argues Steven. "Media strategy, marketing, and promotion, it sounds terribly dry, but what you're trying to do is get people childishly excited about *Doctor Who*. That's what the marketing strategy is. Whether you're an adult or a child, you watch *Doctor Who* as a child. It should make you feel like a child. That's what the endless press and promotion is about. It's getting people to go, 'Ooh, cool spaceship!' So it's not a cynical process. I'm not cynical or detached. I'm thinking, 'Wouldn't it be cool if we told them all *this*? Then they'd think *that*, and get all worried that it'd be *this*.' It's not really much different from planning in your bedroom what would be a really cool alliance between Tobias Vaughn and the Krotons." **DWM**



Clara joins the  
Paternoster gang  
for a tea party.



Strax enjoys his  
afternoon cuppa.



The Whispermans.



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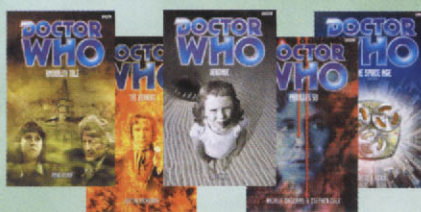
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NO! I D-DON'T WANT TO SEE! IAN...

I DON'T WANT YOU TO SEE!



PLEASE, DOCTOR, YOU HAVE TO TRY!

I'M -- DOING IT AGAIN, AREN'T I...?

ALWAYS RUNNING AWAY...



...HAD TO STOP SOMEDAY, I SUPPOSE.



LOOK, THERE WE ARE! IT'S THE FIRST NIGHT WE MET, WHEN WE WERE TRYING TO ESCAPE ZA'S TRIBE!



JUST AS LONG AS YOU UNDERSTAND THAT I WON'T FOLLOW YOUR ORDERS BLINDLY!

IF THERE WERE ONLY TWO OF US, YOU COULD FIND YOUR OWN WAY BACK TO THE SHIP!

AREN'T YOU A TIRESOME YOUNG MAN!

# HUNTERS OF THE BURNING STONE PART FIVE

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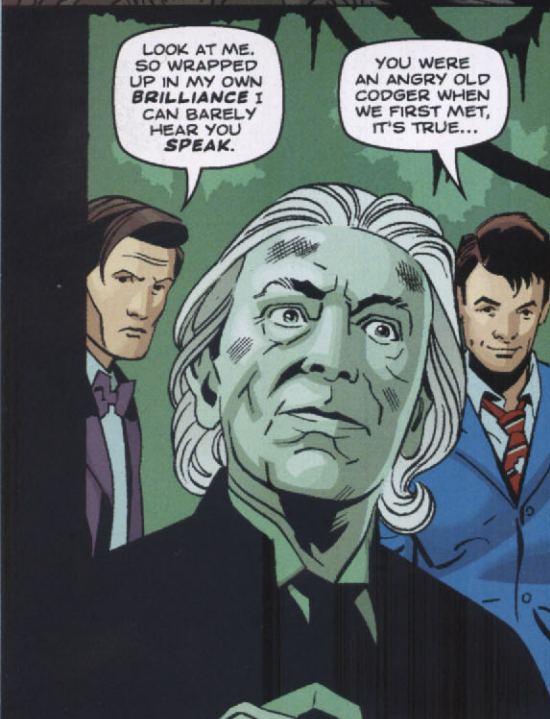


ZA HAD BEEN ATTACKED BY AN ANIMAL. I WANTED TO **RUN** AND LET HIM **DIE**, BUT YOU AND BARBARA INSISTED ON **STOPPING**. YOU WANTED TO **HELP** HIM.

I THOUGHT YOU WERE **MAD**.



I DIDN'T UNDERSTAND YOU ANY BETTER THAN HE DID.



LOOK AT ME, SO WRAPPED UP IN MY OWN **BRILLIANCE** I CAN BARELY HEAR YOU **SPEAK**.

YOU WERE AN ANGRY OLD CODGER WHEN WE FIRST MET, IT'S TRUE...



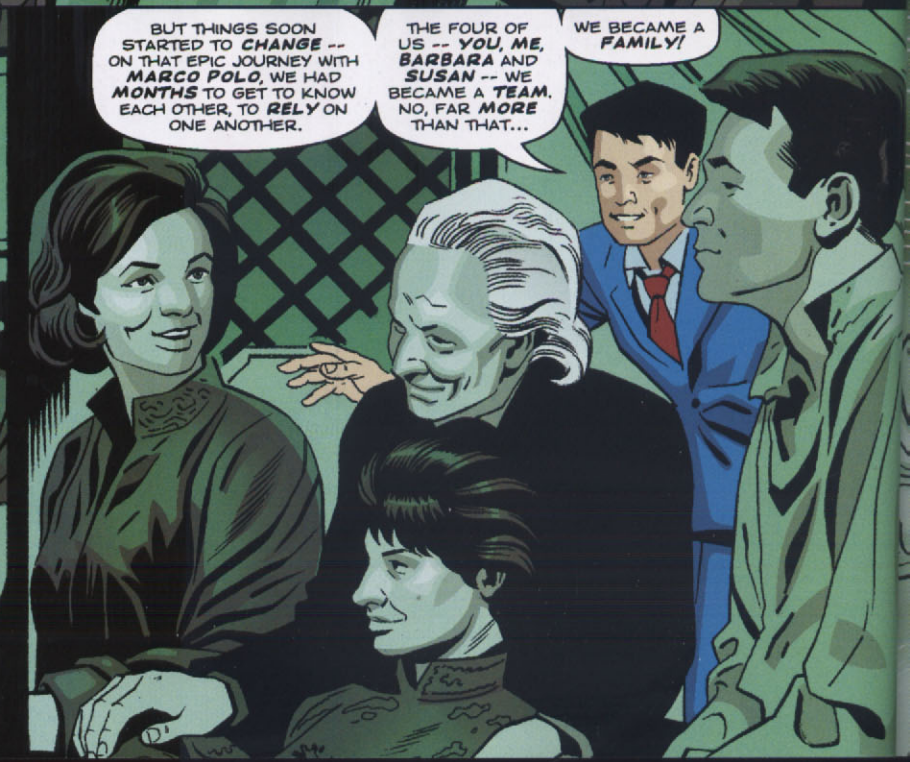
I WAS A **LIAR** AND A **COWARD**, A **SELFISH IDIOT**.

MY **ARROGANCE** NEARLY **KILLED US ALL** ON **SKARO**, WHEN I **TRICKED** YOU INTO ENTERING **THE DALEK CITY**...



... AND WHEN THE **TARDIS** WAS NEARLY **DESTROYED**, I **REFUSED** TO **ACKNOWLEDGE** MY **MISTAKE**, AND **BLAMED** YOU.

I **ALMOST** **THREW** YOU **OFF** THE **SHIP**, **ABANDONING** YOU TO **DIE**...



BUT THINGS SOON **STARTED** TO **CHANGE** -- ON THAT **EPIC JOURNEY** WITH **MARCO POLO**, WE HAD **MONTHS** TO **GET** TO **KNOW** EACH OTHER, TO **RELY** ON ONE ANOTHER.

THE **FOUR** OF US -- YOU, ME, **BARBARA** AND **SUSAN** -- WE **BECAME** A **TEAM**. NO, FAR **MORE** THAN THAT...

WE **BECAME** A **FAMILY**!





"AND FROM THEN ON, EVERY DANGER WE FACED, WE FACED IT **TOGETHER**. BARBARA AND I KNEW YOU WOULD **NEVER** LEAVE US BEHIND..."

"YOU WOULD RISK EVERYTHING TO KEEP US **SAFE**. YOU WERE OUR **GUIDE**, OUR **PROTECTOR**."

"WE LEARNED SO **MUCH** FROM YOU."

NO, IAN, DON'T YOU **SEE**? I LEARNED **EVERYTHING** FROM YOU.

TWO SCHOOL TEACHERS FROM POST-WAR BRITAIN, YOUR LIVES **STOLEN**, THROWN INTO THE **WORST HORRORS** THE UNIVERSE HAD TO OFFER, INTO THE **DARKEST DAYS** OF YOUR RACE'S **HISTORY**. I WAS **SURE** YOUR MINDS WOULD **SNAP**.

BUT YOU MET EVERY CHALLENGE. YOU NEVER STOPPED **BATTLING**, AND **CARING**, AND **LOVING**...

YOU WERE **INSPIRING**.

AFTER YOU LEFT, I BEGAN TO TAKE **OTHER** HUMANS WITH ME...

YOU DIDN'T KIDNAP THEM **ALL**, I HOPE...

I HAD SEEN HOW **EXTRAORDINARY** YOU COULD BE. YOUR LIVES WERE SO **FRAGILE**, SO **INTENSE**. I WANTED TO FEEL THAT PASSION FOR **MYSELF**, BUT I NEVER REALLY COULD.

SO I DECIDED TO FOLLOW YOUR **EXAMPLE**. IN MY INFINITE WISDOM, I'D BRING SOME **JUSTICE** TO THE UNIVERSE...



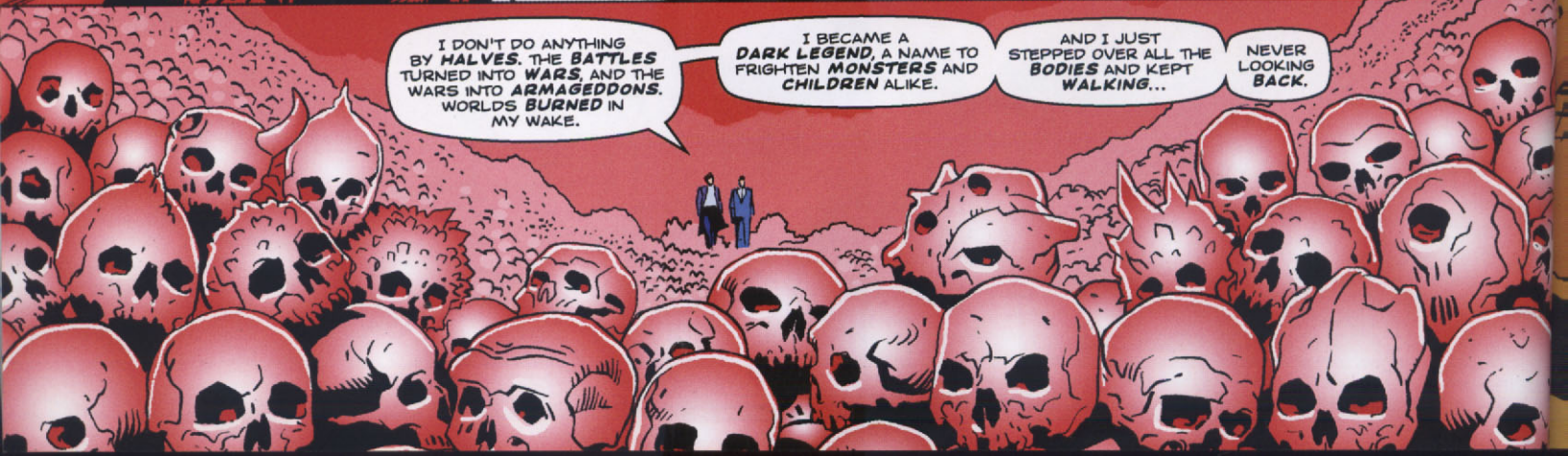


THIS... THIS IS  
INCREDIBLE!

SO MANY  
FACES... SO MANY  
ADVENTURES!  
VILLAINS DEFEATED,  
INNOCENTS SAVED,  
HUNDREDS OF PLANETS  
FREED FROM  
SLAVERY...

OH, DOCTOR, WHAT A  
LIFE YOU'VE LED! WHY  
WOULDN'T YOU WANT ME  
TO SEE THIS?

TAKE  
A CLOSER  
LOOK...



I DON'T DO ANYTHING  
BY HALVES. THE BATTLES  
TURNED INTO WARS, AND THE  
WARS INTO ARMAGEDDONS.  
WORLDS BURNED IN  
MY WAKE.

I BECAME A  
DARK LEGEND, A NAME TO  
FRIGHTEN MONSTERS AND  
CHILDREN ALIKE.

AND I JUST  
STEPPED OVER ALL THE  
BODIES AND KEPT  
WALKING...

NEVER  
LOOKING  
BACK.





I HAD TRIED TO BE A BETTER MAN... BUT I'D JUST BECOME A BETTER KILLER.

NO, I WON'T ACCEPT THAT!

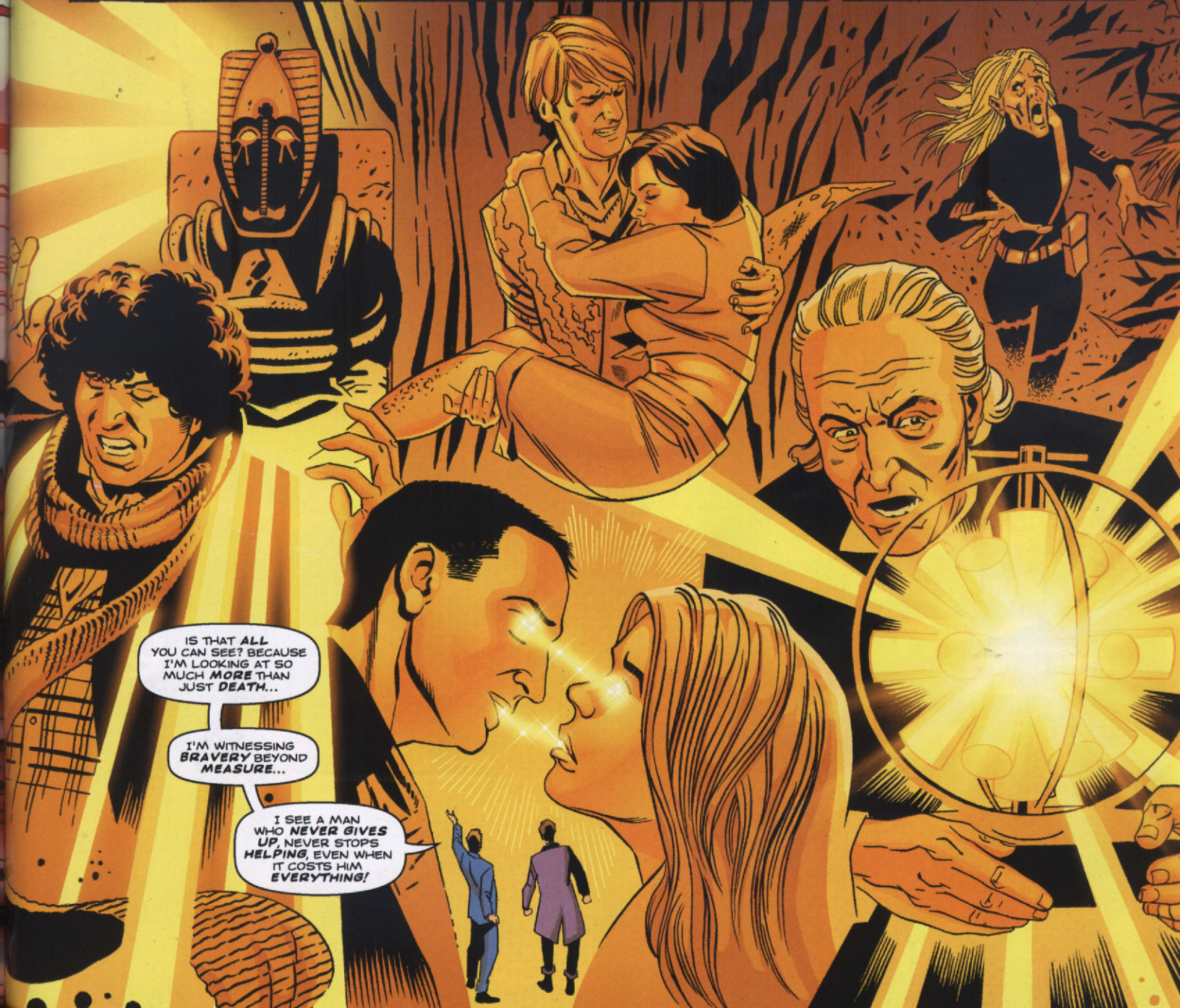
YOU THINK I EVER STOPPED BEING THAT ARROGANT OLD FOOL, IAN?

THERE WAS A WAR BETWEEN MY PEOPLE AND THE DALEKS. IT BURN'T THE SKIN OF ETERNITY. ANCIENT, BEAUTIFUL CULTURES WERE CAUGHT IN OUR CROSSFIRE AND SENT SCREAMING INTO HELL...



... AND I FIRED THE FIRST SHOT.

EVERY LAST DROP OF BLOOD... ALL ON MY HANDS.



IS THAT ALL YOU CAN SEE? BECAUSE I'M LOOKING AT SO MUCH MORE THAN JUST DEATH...

I'M WITNESSING BRAVERY BEYOND MEASURE...

I SEE A MAN WHO NEVER GIVES UP, NEVER STOPS HELPING, EVEN WHEN IT COSTS HIM EVERYTHING!





YOU'RE A  
LEGEND, ALRIGHT,  
BUT NOT A DARK  
ONE...

YOU'VE BEEN A THREAD OF  
HOPE RUNNING THROUGHOUT  
HUMAN HISTORY! DOCTOR, IF  
YOU LEARN ANYTHING FROM  
ME, LEARN THAT!

I WANT YOU  
TO SEE YOURSELF  
THROUGH OUR  
EYES...



ACCEPT WHAT YOU  
TRULY ARE...



...AND FORGIVE  
YOURSELF.



COME ALONG,  
CHESTERTON...

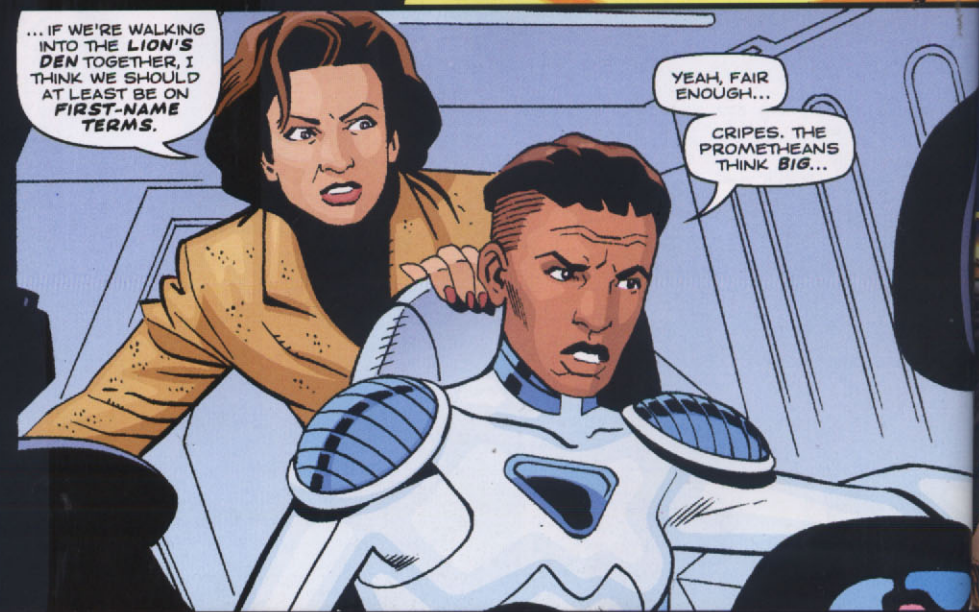
LET'S  
GO SAVE THE  
WORLD.



THE ENERGY WAKE  
ENDS HERE, MS WRIGHT.  
WE'RE IN EARTH-  
SPACE...

PLEASE,  
ANNABEL, CALL ME  
BARBARA...

SRRAK!



...IF WE'RE WALKING  
INTO THE LION'S  
DEN TOGETHER, I  
THINK WE SHOULD  
AT LEAST BE ON  
FIRST-NAME  
TERMS.

YEAH, FAIR  
ENOUGH...

CRIPES. THE  
PROMETHEANS  
THINK BIG...



IT'S READING  
**TWELVE THOUSAND MILES**  
IN DIAMETER. SCANS SUGGEST  
EVERY INCH OF THE THING IS  
COMPOSED OF **PSYCHIC**  
METAL.

THE DOCTOR,  
IAN AND YOUR FATHER  
MUST BE **INSIDE IT!**

DAD HAS A  
**BIO-TRACKER** IMPLANTED.  
I MIGHT BE ABLE TO GET A FIX  
ON HIS LOCATION...

LOOK! IT'S  
POSITIONED ABOVE  
EARTH LIKE A  
**MAGNIFYING**  
GLASS...

MORE LIKE A  
**GUNSIGHT.**

**SKA-KAAZZZZZZ!**

IT'S THE  
HUNTERS!  
THEY'VE  
FOUND US!

I'M  
LOCKING WING  
CANNONS...

NO, **DON'T**  
**FIRE!** THEY'LL  
TEAR THIS SHIP  
TO **SHREDS!**

A **BIRD OF THE**  
ENDLESS SKY --  
I WILL **KILL IT!**

**STOP!** HORG,  
THE ONE WE **SEEK** IS  
INSIDE ITS **BODY!** IT IS  
FRIEND'S **WOMAN**, WHO  
GAVE US **FIRE!**

HELLO, ZA.  
CAN YOU  
HEAR ME?

YES, YOU WILL  
GIVE US WHAT WE  
WANT -- THE THING  
THAT IS **HIDDEN.**

YOU WILL  
TELL US WHERE TO  
FIND IT...

IN MY OWN  
**GOOD TIME.** THE  
**TEACHER** DECIDES  
WHEN THE LESSON  
BEGINS, NOT THE  
**STUDENT.**

IF YOU WANT  
TO **LEARN** FROM  
ME, THEN YOU'LL  
LET US **PASS.** I  
PROMISE WE WILL  
SPEAK AGAIN  
**SOON.**





ZA SHE LIES! DO NOT TRUST HER!

I DO NOT LIE, HUR. LET US PASS AND I WILL TELL YOU EVERYTHING YOU WISH TO KNOW.



FIND YOUR MAN. SOON WE WILL ALL MEET...

WHEN I AM LEADER OF THE MANY TRIBES.



...HAS YOUR PERIOD OF REFLECTION HELPED YOU, DOCTOR?

IF YOU MEAN, "HAVE WE COMPLETELY BROKEN YOUR SPIRIT?" THEN SORRY, BOYS, THE ANSWER'S NO. QUITE THE REVERSE.

I'VE WORKED OUT WHAT YOU'RE DOING NOW.

EVERY PSYCHIC GADGET YOU'VE BUILT HAS BEEN AN ATTEMPT TO REPLICATE THE INITIAL RESPONSE YOU GOT FROM ZA AND COMPANY...

BUT YOU'VE BEEN GETTING RUBBISH RESULTS, AM I RIGHT? YES I AM!



PEOPLE'S MINDS ARE GETTING TOO COMPLEX, AREN'T THEY? YOU LIKE A NICE, SIMPLE CAVE-BRAIN, FULL OF PRIMAL EMOTION. PURE DESIRE, WITH NO CONSCIENCE, NO MORAL CENTRE...

SO MUCH EASIER TO MANIPULATE!



WELL, YES. OBVIOUSLY.

HUMANITY HAS ALWAYS BEEN TROUBLED BY HIGHER CONCEPTS. THEY WILL BE A HAPPIER SPECIES WITHOUT THEM.

OUR NEURONIC EXTRACTOR WILL ACCOMPLISH THIS GOAL...



"...AS WE SHALL NOW DEMONSTRATE."

ZHRROOOW!



NO! DON'T DO THIS!

DOCTOR, WHAT ARE THEY DOING?

TURNING BACK THE EVOLUTIONARY CLOCK...



"ACROSS THE WORLD, EVERY MAN, WOMAN AND CHILD IS BEING BATHED IN **PSYCHIC RADIATION**. **THE SUN** -- THE SYMBOL THAT **UNITES HUMANITY'S COLLECTIVE UNCONSCIOUS** -- IS BEING PROJECTED INTO THEIR MINDS...



"IT'S ATTACKING THE **FRONTAL CORTEX**, DESTROYING THE **COGNITIVE PROCESS**. THEIR CAPACITY FOR **RATIONAL THOUGHT** IS BEING **REGRESSED**...



"IT'S SENDING THEM ALL BACK TO THE **STONE AGE**!"



THE HUNTERS JUST GOT SEVEN BILLION NEW RECRUITS.

YOU SAID YOU EXISTED TO HELP LIFE **PROGRESS**! HOW IS **THIS** ADVANCEMENT?!

HOMO FERUS WILL **FLOURISH**, UNTOUCHED BY DISEASE, INJURY OR ENVIRONMENTAL CHANGE: THE **ZENITH** OF HUMANOID DEVELOPMENT.

THEY WILL BE **INVINCIBLE**.



WE'LL **STOP** YOU! WE'LL SMASH THIS **DAMNED MACHINE** TO PIECES, AND YOU WITH IT!

DOCTOR...?

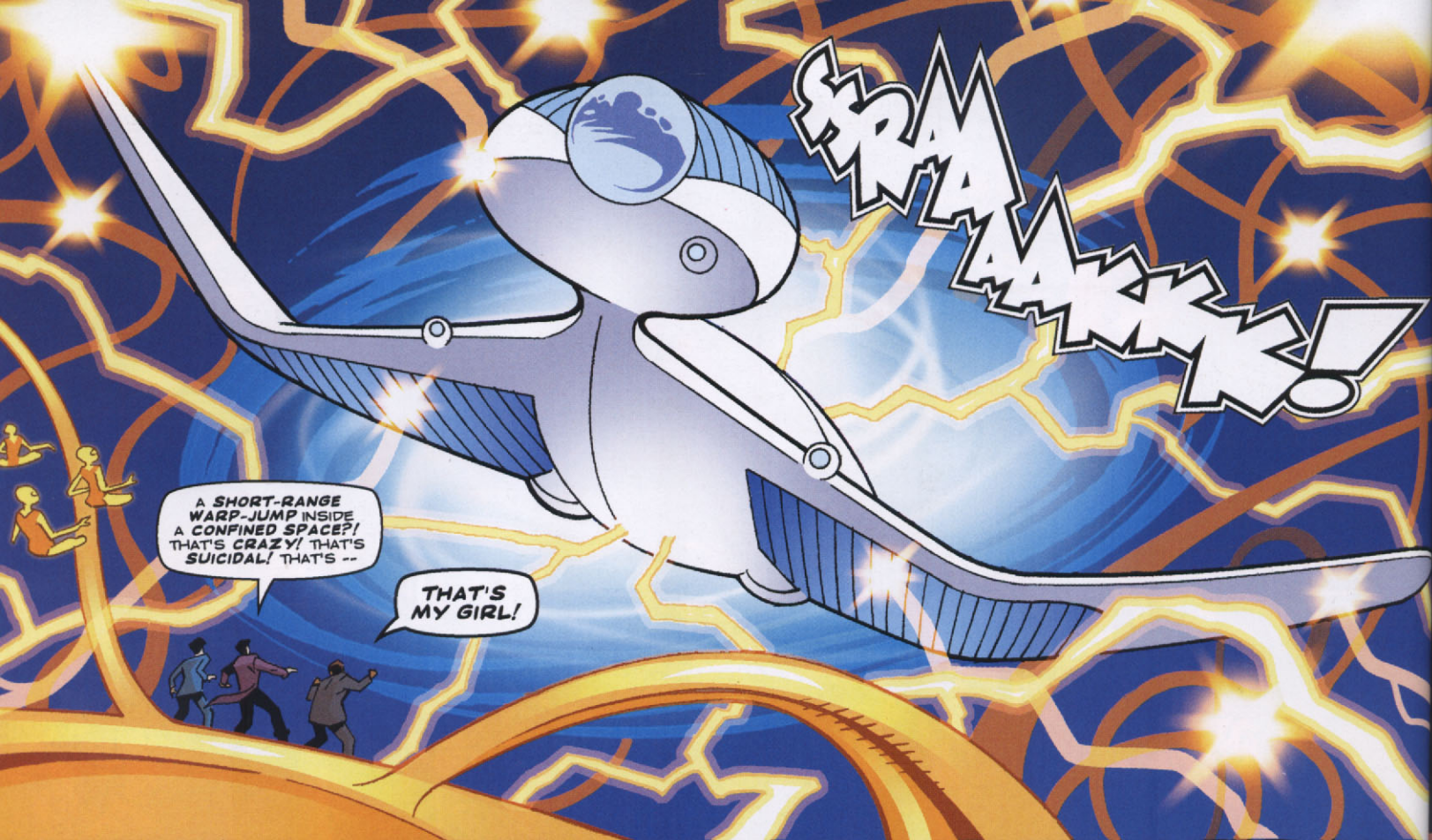


THE DOCTOR IS AWARE THAT SUCH AN ACTION WOULD **NOT** ALTER THE TRANSFORMATION, IAN CHESTERTON.

THIS PROCESS IS QUITE **PERMANENT**.







A SHORT-RANGE  
WARP-JUMP INSIDE  
A CONFINED SPACE?!  
THAT'S CRAZY! THAT'S  
SUICIDAL! THAT'S --

THAT'S  
MY GIRL!



HURRY!

BARBARA!

SSSSHHSSSS



THANK  
GOD YOU'RE  
ALRIGHT!

SURELY YOU  
DIDN'T THINK  
I'D LET YOU  
DOWN?

ANNABEL, GET US  
OUT OF HERE!

HANG ON TO  
SOMETHING!



PERHAPS WE  
SHOULD...

NO. LET  
THEM  
LEAVE.

ZA WILL FIND  
THEM WHEN HE  
DESIRES, AND  
THAT WILL BE THE  
END OF IT.



OH, BARBARA  
WRIGHT, YOU  
BEAUTIFUL,  
BOUFFANT  
BRAINBOX!

I THOUGHT WE'D BETTER  
COLLECT HER BEFORE WE  
LEFT CORNUCOPIA!

DOCTOR, THERE  
MUST BE SOME  
WAY TO STOP THE  
PROMETHEANS...





I DON'T KNOW, IAN... IF I'D JUST HAD A LITTLE MORE TIME...

SO THEY'VE DONE IT. NO ONE ON EARTH CAN HELP US NOW. THEY'VE WEAPONISED THE ENTIRE HUMAN RACE...



YES, LAKE. A CONCEPT I'M SURE YOU UNDERSTAND PERFECTLY...

WHAT'S THAT SUPPOSED TO MEAN?



WAS YOUR NEED FOR REVENGE THAT STRONG? DID YOU ACTUALLY HAVE TO SACRIFICE YOUR DAUGHTER'S WHOLE LIFE?

YOU TURNED HER INTO YOUR TOY SOLDIER...

WHAT WOULD HEATHER SAY TO THAT?



**SHUT YOUR MOUTH!**

YOU THINK YOU'VE EARNED THE RIGHT TO JUDGE MY FATHER? YOU HAD YOUR CHANCE TO PLAY THE HERO TWENTY-FOUR YEARS AGO, REMEMBER?

YOU FAILED. MY MOTHER PAID THE PRICE.



WHAT WE DO NOW, WE DO TO HONOUR HER.

NOW YOU MAKE YOURSELF USEFUL. THINK OF SOMETHING!



I -- I JUST DON'T...

DOCTOR, PLEASE! YOU ALWAYS COME UP WITH SOMETHING, YOU ALWAYS HAVE AN IDEA! NO MATTER HOW MANY FACES YOU'VE WORN, THAT'S NEVER CHANGED...



YES! YES! YEEESSSS!!!

HA-HA-HAH!



EVERYONE STAY WARM, EAT A BISCUIT, WAIT FOR ME!

CAN'T WE COME WITH YOU?

BEST YOU DON'T, COULD GET MESSY!

BUT DOCTOR...

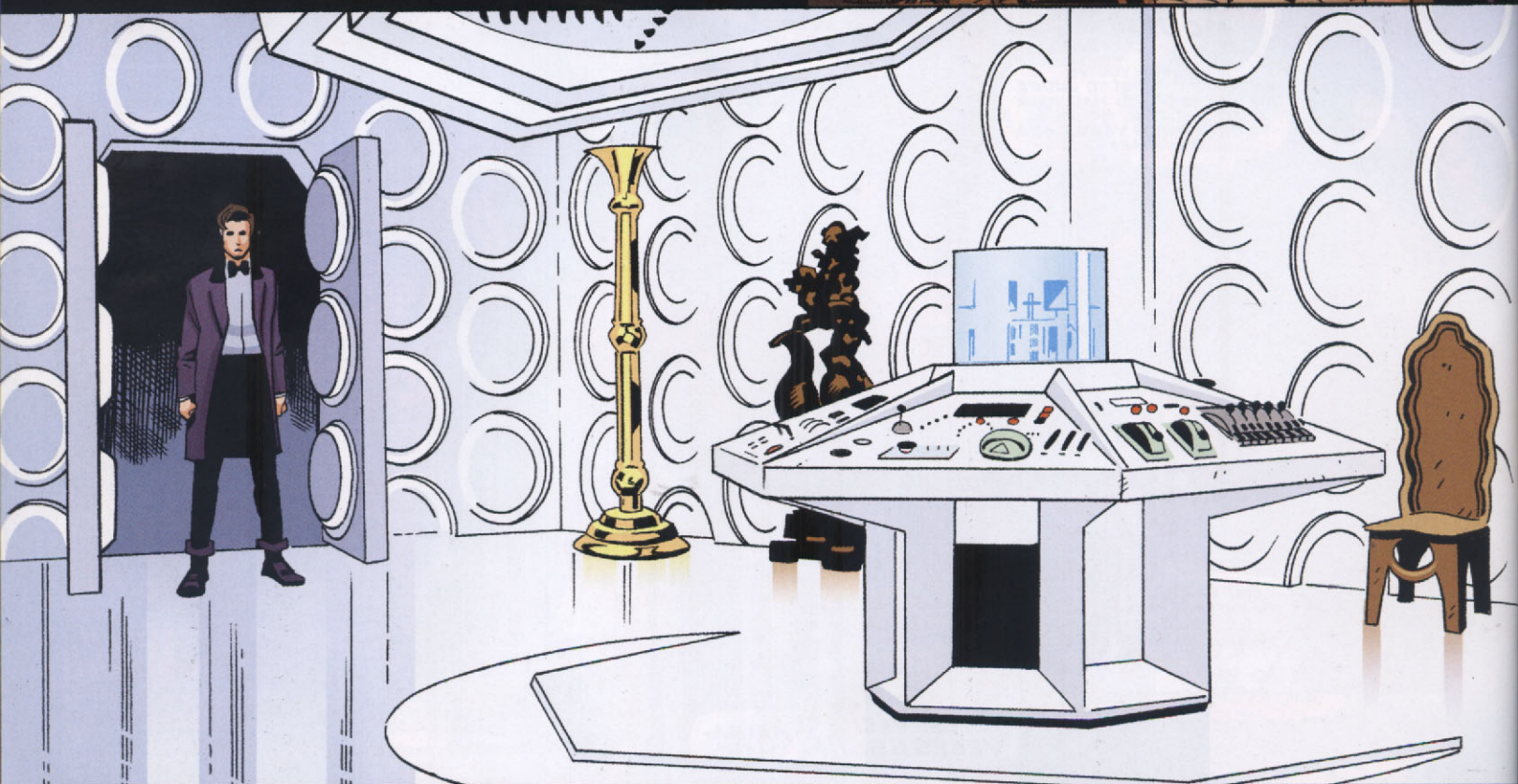
TELEPHONE  
FREE  
FOR USE OF  
PUBLIC  
VICE & ASSISTANCE  
UNAVAILABLE IMMEDIATELY  
OFFICER & CARS  
POND TO ALL CALLS  
LL TO OPEN



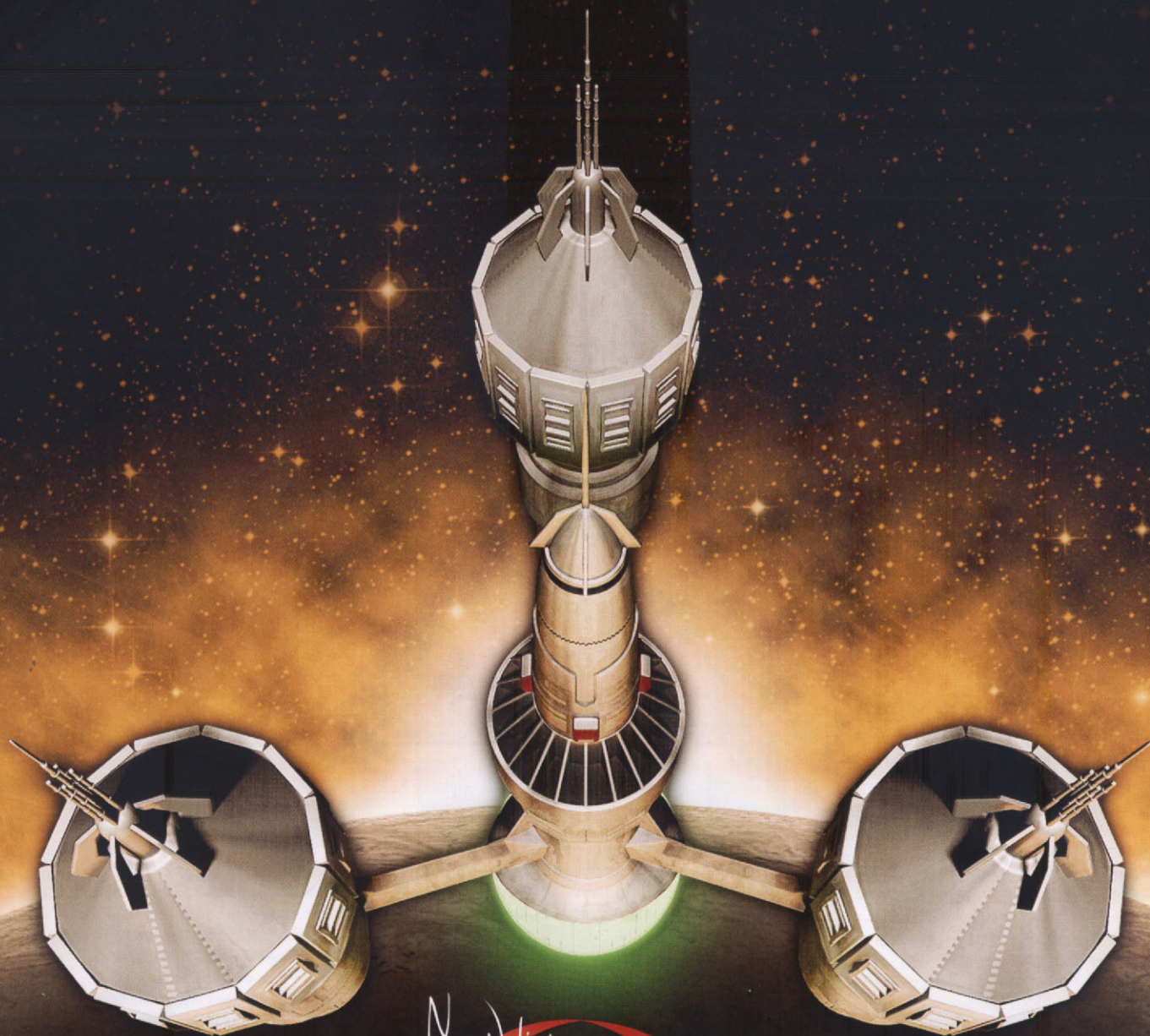
"... WHERE ARE YOU GOING?"

FOR REM  
p Mlea  
OTTE RS LA

POLICE "BOX"







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CHRIS EMMA MICHAEL WILL

The continuing mission to watch all 798 episodes, in order, from the start...

**THIS ISSUE** EPISODE 728 & 729 - DALEKS IN MANHATTAN & EVOLUTION OF THE DALEKS

# SEC'S IN THE CITY

The Time Team join Martha and the Doctor on a trip back to 1930s' New York where pig men prowl the sewers and an old adversary awaits...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

**"C**hrysler Building. Jazz. The New York Revue. I think we might be in New York," says Will.

"I heart New York, especially 1930s' Manhattan," chirps Emma.

We're inside the Majestic Theater, where showgirl Tallulah is talking

to her boyfriend, stagehand Laszlo. "Ooh, it's lovely Miranda Raisson sucking the face off that guy from *Desperate Housewives*," says Will.

"Aw, what a happy couple!" adds Chris. He pauses. "Something really horrible is about to happen to one of them, isn't it?" The other three nod, sadly.

"That squeal! Forget the Daleks; that was pretty scary!" says Chris, as a man-sized pig in fetching overalls appears from the shadows to menace Laszlo.

"What a great pre-titles sequence!" says Emma. "It gives Laszlo and Tallulah's relationship immediate context within the vintage theatre setting."

"And a pig man!" yells Michael.

"If that's a space pig," says Will, recalling the pint-sized porker from *Aliens of London*, "they've got bigger and uglier."

Emma considers this. "Well, *Doctor Who*'s certainly employing the full range of theriocephalic monstrosities! I'd quite like to see a species of Pug-headed humanoid. In tiaras," she concludes.

## LIKE THAT? WATCH THIS!

The Daleks clearly have a hankering for being human...

**WILL SAYS:** This isn't the first time the Daleks have come up with a plan to "go human" – although given the state of Dalek timelines, this might be the first time for them. Best not to think about it.

Back in the 1960s, in *The Evil of the Daleks*, the naughty pepper pots forced the Doctor to identify the unique Human Factor that could make the Daleks part human. Meanwhile, Gordon Burns isolated the Krypton Factor, enabling the Daleks to solve three-dimensional puzzles and land flight simulators.

But it was a trick: what they really wanted was the Dalek Factor, to turn all humans throughout time and space into Daleks! The blighters.

Sadly, most of this story is no longer held by the BBC film archives, but seek out the soundtrack – it's a planet-hopping, time-jumping, Dalek-converting epic.

Will is pleased to see who has written the episode. "Helen Raynor? Hooray for the first female *Doctor Who* writer since Rona Munro in 1989," he cheers.

"I hadn't even clocked this," admits Emma. "How many female writers have there been? Where are they all?" she wonders.

It comes as no surprise to the team when they see that the Doctor and Martha have pitched up in New York. "I see Martha hasn't managed to lose that nasty jacket yet," says style guru Michael.

"I love that Martha's just as excited to see New York as she was to go to another planet," says Emma.

"Some nasty green screen there, though," moans Michael, as the Doctor and Martha chat in front of an unconvincing Manhattan vista. "I mean, I admire the ambition, but it doesn't quite come off. Martha's enthusiasm sort of sells it, though," he concedes.

"I'd never heard of Hooverville before. I like when *Doctor Who* sneaks in some unfamiliar history," says Will, as the Doctor and Martha explore Central Park.

"This is a very grim setting, says Michael. "I like Hugh Quarshie. He's got presence. Leadership."

Will is not quite as convinced. "A character called Solomon divides a loaf of stolen bread in half. Is that a sign of his wisdom?" he asks.

"There's a bit of lecturing tone to this which seems odd," admits Michael.

"It's not quite subtle enough with the politics, is it?" says Will.

"I think the Hooverville stuff is handled very well," says Chris. "Up to this point it feels kinda like a traditional 'historical'. I've missed those in the last couple of seasons – usually the alien element becomes a bit predictable."

Elsewhere in the Big Apple, construction boss Mr Diagoras is struggling to cope with the demands of a stropky foreman and an even stropkier Dalek.

"That's nice," says Will, "the New York skyline with construction

workers on beams in the foreground, just like one of those famous old photos. And what a beautiful shot of the lift doors opening on the Dalek eyestalk."

"The foreman's a bit overplayed," says Emma. "Probably best, being dragged into a lift by two horrible pig-men is not my idea of fun," she adds, squirming.

Soon, the Doctor and Martha make another new friend, Frank – and he looks very familiar. "Ooh. Andrew Garfield," coos Michael. "He was quite up and coming back then."

Chris is very excited. "Spider-Man!" he whoops. "Oh, wait, hang on. He isn't, yet. Actually, his accent and delivery reminds me so much of Mal from *Firefly*. I'm having a nerdy heart attack here. Is this what being a fangirl feels like?"

Emma is unimpressed with this remark. "I don't even know where to start with that," she sighs.

The Doctor, Martha, Frank and Solomon are recruited by Mr Diagoras to deal with a nasty sewer problem. And we know what that means.

"Tunnels!" whoops Michael. "Have we had tunnels recently? *Doctor Who* is all about tunnels," he says.

"Is it possible the gang in the sewers are walking round and round in a circle?" wonders Will.

The sewer crew soon find a horrible, green mutant. "And you've got to pick it up!" Martha's already comfortable with insulting the Doctor, which is great – it stops her becoming nothing but a pining groupie," says Chris.

"I'm not sure what it's doing in the sewers," says Will, "unless the Daleks have been flushing their experiments away like dead goldfish. Still, bit of a nod to *Genesis of the Daleks* and the casually-abandoned giant clam."

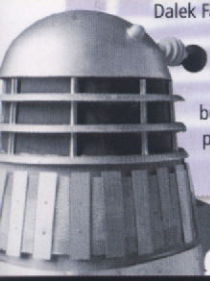
Michael nods. "It has a look of a Kaled mutant as well," he says.

Back at the building site, Mr Diagoras is adding some unusual finishing touches. "Why do they want to put Dalek bumps on the Empire State Building?" wonders Emma. "Imagine if it was actually a massive Dalek, that would be brilliant!"

Michael is stifling a yawn. "Sorry, but this is *really* slow. More talk with Mr Diagoras and his clunky builders. I just don't care," he moans.

Chris is more engaged. "I like how this Dalek seems to be assessing Diagoras and his morals."

"These builders could probably do with some trade







**"I love the way Martha engages with secondary characters – she's so different from Rose who was all about the Doctor." – EMMA**

union representation," says Red Will. "The Daleks don't seem to be demonstrating best workplace practices."

Mr Diaporas is ordered to the basement, where we discover some old Dalek pals. "So that's where the Emergency Temporal Shift landed the Cult of Skaro," says Emma. "I would have liked to have seen the addition of a Tommy Gun appendage instead of plungers – you know, to blend in. And I've never realised how Egyptian the Cult of Skaro's names are – appropriate, given the hybrids they've been making."

Chris is, by now, slightly on edge. "Those pig things are seriously freaking me out," he says. "It's the squealing that does it. It's like the wailing cats that signal Pipes' arrival in *Ghostwatch*."

"They're really quite horrible," agrees Will. "Though at least the actors aren't hamming it up."

The rest of the team let out a collective groan. The Pig Slaves manage to grab Frank as the others escape.

"No!" yells Emma. "Don't take Andrew Garfield!" Will is surprised. "That was a bit quick. I was expecting him to hang around longer," he says.

"I keep getting distracted by the accents," says Michael. "I'm not sure they're very good."

Emma agrees. "Miranda Raison's overindulging her inner New York broad," she says, as Martha bonds with her new showgirl pal.

"Some guys are just pigs! Oh. Clever or clunky?" wonders Michael.

"I love the way Martha engages with secondary characters – she's so different from Rose, who was all about the Doctor by the end," says Emma.

Michael isn't enjoying all the cosy tête-à-têtes.

"This really isn't gelling for me," he says. "Talk, talk, talk. Even the Doctor seems to be taking his time to investigate things."

Meanwhile, the Daleks are yammering on at great length, as they ruminate on the reasons for their many defeats. "The reason, Sec, that there are only four Daleks is because you keep picking fights with the Doctor," says Emma.

"Four Daleks shouldn't be worried about millions of humans," says Michael. "The lone Dalek in *Dalek* didn't care. This Cult of Skaro are thinking about things a bit too much!"

Unfortunately for Mr Diaporas, Dalek Sec has decided that the way forward for the Dalek race lies outside their protective shells, and he's going to be in need of a pair of legs, stat.

"I see Dalek Sec has a little iPad that folds away when his casing opens," says a delighted Will.

"JOIN WITH ME!" Erm, the less said about that, the better," groans Chris. "God, I feel sick."

"What the hell just happened there? That's pretty nasty," adds Michael.

"Blimey, I didn't know Daleks had flexible proboscises, especially not one capable of sucking an entire human into it!" marvels Emma.

Back at the theatre, Tallulah is taking a much-needed break from the plot to do bit of a dance. "So, there's a Dalek absorbing humans in the basement and we stop for a very lame song?" says Michael.

"It's filthy, though. Love it," says Will.

"You put the devil in me!" – it really is, isn't it?" cackles Chris. "Mind you, what a cracking number!"

"She's no Li H'sen Chang," grumbles Michael.

"This business with Martha on the stage is falling flat as well. It should be a right old laugh, but it's not."

"I think it's the direction – it's not really shot for laughs," says Will. "And also, I think Martha's smart enough to just go round backstage."

After this brief interlude, it's back to the running around. "The Doctor finds out about the Daleks when it's too late again!" says Emma.

"About bloody time," says Michael. "I'm so not caught up in this story that I'm wondering exactly why there is a sewer hatch in the backstage area of a theatre." Plot reasons, Michael.

"Tallulah's got bigger cojones than I gave her credit for when she drops into the sewer behind the Doctor, complete with fur coat," says Emma, grinning. There's a bittersweet reunion for Tallulah and Laszlo, who is by now half pig, and sporting an impressive set of tusks.

"Why doesn't she recognise her boyfriend's voice?" asks Will.

"It's the tusks. Probably," says Emma.

"Tallulah's a brave girl, she knows the pig-man is Laszlo but she still holds it together."

Michael is also sad, but for more shallow reasons. "Poor Laszlo," he sobs. "He was quite dishing before."

In the basement, that hybrid seems to have been cooking for an awfully long time. "Goodness me it's ugly," says Will, as the creature is finally revealed.

"He's a Dalek-Mobster hybrid, complete with pin-stripe suit and spatz!" chortles Emma. "Keeping the single eye is a brilliant touch."

Michael is not impressed: "Oh. My. God. What the hell is that supposed to be? I'm sure it's supposed to be dramatic, but it's just ridiculous!"

Chris is more forgiving. "The cliffhanger feels like the start of a fan fiction. I don't mean that in a bad way! It's nice to see such a bonkers idea played out."

"That was all right," says Will, grudgingly. "Found Solomon a little annoying but it was atmospheric and Tallulah's great. Part Two?" ▶



"Look – it's Spider-Man!"





**T**he Time Team have never seen the like! The Dalek Sec Hybrid! With face tentacles! Jaws are dropping left, right and centre.

"Mr Diagoras isn't any better now he's under the make-up," says Michael. "It's a hard part to sell, and he's not really up to it."

"Those tentacles are just vile," says Will.

"His... *bits* are extremely distracting," says Emma.

The Doctor has been hidden away, watching all of this unfold, but it's now time to announce his presence. "The Doctor revealed!" says Chris. "I love these scenes. Especially because, despite their power, the Daleks are always too afraid to do anything. They wait for his first move."

"My respect for David Tennant grows," says Michael. "He's able to keep it together when acting opposite *that!* Can't fault the great make-up, though."

Chris agrees: "It's a *wonderful* design! I mean, the wiggly face-willies are a bit distracting, and at times it does look a bit *Mighty Boosh*."

"Well of course Sec feels the hatred of humanity, that's all the Daleks can feel, isn't it? That and the overwhelming need to destroy and conquer," says Emma, as the Hybrid talks a bit about his feelings and stuff. He's cut short, though, when most of his audience manages to escape, with the Doctor and co heading back to Hooverville.

"I love the Dalek peering over his shoulder before admitting his doubts about Sec," adds Emma.

"One of my favourite Dalek moments in any episode. Inspired!" says Will.

Watch out - Michael is thinking. "You know," he begins, "the Empire State Building is quite far from Central Park. Even in New York, pig slaves would probably be noticed wandering around."

Emma is also puzzled. "Why on earth are they attacking Hooverville anyway?" she asks.

Our heroes have arrived at Hooverville, but the Pig Slaves and Daleks aren't far behind. "It's still nice to see a flying Dalek," says Will.

"I'm not sure I like them being used like fighter planes," says Emma. "It completely changes the dynamic, makes them too graceful."

"Look at the destruction!" says Chris. "It's scenes like this that make you realise how immediately dangerous the Daleks can be. And the more Solomon tries to appeal to them, the more you know just how dead he is," he adds, sadly.

"Noble attempt, but Daleks don't care for inspirational speeches. Nice extermination effect, though," says Michael, as Solomon is zapped.

"At least the Doctor's opinion of the Daleks is vindicated when they murder Solomon," says Emma. "You can't reason with a Dalek. A Dalek-human hybrid, on the other hand..."

The Doctor, horrified at Solomon's death, demands that the Daleks kill him to spare the rest of Hooverville's residents. "This 'sacrifice' moment makes no sense," says Chris. "Surely he knows that after killing him, they'll just murder all the rest?"

Emma agrees. "Yep, it doesn't seem to have got to the completely desperate stage yet, so him offering himself up is a bit silly," she says.

"He's obviously a bit upset and not really thinking straight," says Will. Luckily, Dalek Sec puts a stop to the killing, and orders the Daleks to accompany the Doctor back to their lab in the Empire State Building.

Michael is still distracted. "How many caverns are under the Empire State Building?"

"Given that Manhattan's built on granite, it must have taken them years to dig out that much space," says Emma.





Do you remember when Mr Bean got his head stuck up a turkey? Yes. Us too.

**"The wiggly face-willies are a bit distracting, and it does look a bit *Mighty Boosh*."** - CHRIS

Back in the lab, the Doctor is being bored rigid by Dalek Sec's lengthy justification of his plans to empty out a load of human brains and fill them with Dalek goodness, thus creating a new hybrid race. "Sec seems to be born from guilt," says Emma. "It's a nice flip on the usual gloating exposition from the villain."

"I adore David's reaction when Dalek Sec describes how Davros was wrong - his performance is superb," says Chris. "You can see just how taken aback the Doctor is. But as the Hybrid reveals its plan, and how it has changed for the better, you can see our hero go from conflicted to determined."

"I like the other Daleks wiggling their appendages in alarm at Sec's intimation that they should return to flesh," says Emma. "Not really a surprise, given that they've now had a preview of what they'll look like."

Martha and Tallulah have used the psychic paper to sneak into the Empire State Building, where they find a handy set of plans explaining what the Daleks are up to on the roof. "It's good that the Daleks were so obsessive compulsive as to update the building plans with the Dalekenium slats," says Will.

"Seeing as the Daleks can fly, couldn't they have taken the Dalekenium up to the top of the Empire State Building themselves?" asks Emma.

"Evil and lazy," says Will.

With Dalek Sec planning to use his rooftop construction to conduct a gamma strike that will power the transformation of the humans into Daleks, there's only one thing for it - the Doctor will have to shimmy up there and put a spanner in the works. Or, more likely, a sonic screwdriver.

"Given what happened in *Logopolis*, it's fair enough for the Doctor to dislike heights," says Will. "Although this is reminding me more of the climax of *The Idiot's Lantern* on Ally Pally."

"The Pig Slaves waiting inside the lift just made my day. They looked so bored!" says Chris.

"Funny touch, agrees Michael. "It's a right old mish-mash this episode."

Moments later, the pig slaves are fried by a lightning rod that Martha has connected to the lift. "Zap! Can anyone smell bacon?" says Chris.

"Poor pig slaves. Perhaps those gloves they're wearing weren't insulated?" wonders Michael.

"I was wondering where they got their uniforms from. Did the Daleks go out and commission a bunch of boiler suits?" asks Will. "WE WANT A CUT THAT ACCENTUATES THE HIPS. NO, THAT COLOUR IS NOT ACCEPTABLE. DO YOU HAVE SOMETHING IN PEACH?"

"The stakes are pretty damn high, aren't they?" says Chris, as the Doctor is powerless to prevent the power surging into the waiting army. "That countdown had me on the edge of my seat!"

Emma is not sure about something. "How are the converted humans any more Dalek than Sec, they seem more like old-school Dalek slaves to me."

"Don't put your Dalek on the stage, Mrs Worthington," declares Will, as the gold meanies drag their former leader out onto the stage of the Majestic.

"That Dalek theme... ooh, I've got shivers," says Chris. "The music alone is making this theatre scene as tense as the sequence on the Dalek ship in *The Parting of the Ways*. But here comes the Doctor, pulling the sacrifice play again. Does he have to do the whole 'hold your hands out like Jesus' thing?" he asks.

"Dalek Sec's death seemed awfully predictable," says Michael. "Why didn't the other Dalek fire too?"

"Good extermination effect for Dalek Sec, with the bigger skull and single eye socket," says Will.

The Doctor manages to convince the new hybrid army that they're more human than Dalek, and they turn their fire on Daleks Thay and Jast, obliterating them both. But Dalek Caan, monitoring events back at the lab, has one last, nasty twist in store. "Killing the human Daleks must be one of the biggest single on-screen massacres in *Doctor Who*," says Will.

The Doctor returns to the Empire State Building to confront the last remaining Dalek. "I'm a bit fed up of people trying to appeal to a Dalek's better nature," says Emma. "They don't have one!"

Chris agrees. "The stand-off with Dalek Caan feels like we've looped back to Dalek, except this time, the Doctor is offering his help and understanding instead of trying to kill the beast. Perhaps his compassion should have taken a back seat here?"

## AND YOU SAID...

### MICHAEL SPENCER, VIA EMAIL:

Although slightly comical in realisation, the Pig Slaves are a genuinely disturbing creation. They gave me nightmares, anyway!

### JOHN PRIESTLY, VIA EMAIL:

So, the Cult of Skaro plan to resurrect their race with bizarre-looking, and very vulnerable, hybrids? No wonder that their Dalek peers thought they were odd.



### BLAINE COUGHLAN, VIA EMAIL:

The best shot is the gorgeous homage to *Genesis of the Daleks* and *The Five Doctors* as the long shadow of a Dalek appears on the sewer wall just before it emerges from around the corner. Chilling!

### KRIS BALL, VIA EMAIL:

I still haven't forgiven *Radio Times* for spoiling the big reveal. River Song would have been furious!

### ANDY STARK, VIA EMAIL:

I felt that the Dalek Sec Hybrid was one of the few bad creature designs during Russell T Davies' tenure. It could have been so much more menacing and was therefore a wasted opportunity.

### LOUISE MILLER, VIA EMAIL:

The story has such a hopeful, happy ending. Despite the horror that they've experienced, Tallulah and Laszlo are still very much in love. Truly beautiful and uplifting.

### WILL JACKSON, VIA EMAIL:

Daleks and showgirls. And a cyclops monster, too! Honestly, what's not to love?

In issue 461, The Time Team will be watching *The Lazarus Experiment* and then in issue 462 they turn their attention to 42. Email your comments to [dwm@panini.co.uk](mailto:dwm@panini.co.uk) or send them to the *Galaxy Forum* address on page 11.

It's all irrelevant, anyway - Caan already has an escape plan. The usual one, as it happens. "Show-off," says Michael. "He could have done his emergency temporal shift before the Doctor got there."

"Certainly not one of the Daleks' finest hours," concludes Chris, "but it was a lot of fun, and a great story to explore. Plus more Miranda Raison on my telly can never be a bad thing."

"It was hugely up and down," says Emma. "I enjoyed the idea of the Daleks dabbling with evolution, and the smaller elements touched on between Laszlo and Tallulah. The setting was great, too. I only wish it had played up to the noir element more. A sci-fi noir, like *Blade Runner*."

Will feels that the story seemed a bit less than the sum of its parts. "Loads of interesting settings, lots of characters, complicated plans for world domination, political and social messages - and yet it didn't feel satisfying. Maybe it was trying to squeeze in too much? I'd love to see Tallulah return, though!"

"That was quite a downbeat ending to the episode," says Michael. "Kind of typical of the whole story's uneven tone. If I'm honest, I didn't especially enjoy it and got a bit bored at times."

The team are slightly cheered by the trailer for next time. "Mavis from *Corrie*!" yells soap fan Michael.

"And Dr Chinnery from *The League of Gentlemen* turning into a giant scorpion?!" marvels Chris.

"Mr Chinnery," corrects Will. "I think you'd better sit down. I have some rather upsetting news." **DWM**

**CLICHÉ COUNTER**

DEATHS  
ON SCREEN  
SO FAR...

1,600

ONE OR MORE  
REGULARS RENDERED  
UNCONSCIOUS...

235

ONE OR MORE  
REGULARS  
INCARCERATED...

275



# 100 & COUNTING

Since *Doctor Who* returned to regular production in 2004, over 100 episodes have been produced by BBC Wales. Just one man has been there on set for all of them...

INTERVIEW BY **BENJAMIN COOK**

I've gone through three Doctors, a dozen companions... I've seen them all come and go," considers Mark Hutchings, who might not thank us for saying so but is, come 2013, the elder statesman of the *Doctor Who* crew. "I'm one of the last men standing on this job. I've been here since day one - on set, day in, day out."

You might not recognise his name or his face, but millions of us have seen Mark's work. As gaffer - the head of the electrical department, leading the team of technicians that's responsible for the lighting on *Doctor Who* - since 2005's *Rose*, Mark has translated more lighting designs into a practical reality than anyone else in the show's 50-year history, from spaceships and alien planets to Rose Tyler's bedroom and three different TARDIS control rooms. "I suppose people on set do look up to me," he shrugs, "but it's funny to think that."

The 100th episode to enter production since *Doctor Who*'s 2005 revival was last month's *The Rings of Akhaten* - although the 100th in transmission order will be *The Crimson Horror*. Mark - known affectionately as "Hutcho" by friends and colleagues - has worked on all of them. He has been gaffer on episodes of *Doctor Who* spin-off *Torchwood*'s third and fourth series as well, and the 2007 series of *The Sarah Jane Adventures*. In both 2006 and 2011, Mark won BAFTA Cymru Awards for Best Lighting on *Doctor Who*, in the latter case for Matt Smith's debut episode, 2010's *The Eleventh Hour*.

"Every episode we do is demanding," he says. "We stick to a tight filming schedule. We're doing an episode every 12 days now, which is tough. It's a push to complete, every day." He cites last month's Ice Warrior episode, *Cold War*, set on a sinking submarine, as one of his proudest achievements. "Obviously, electricity and water don't mix too well, so when we were in water, we could only use battery lamps. Anything electrical was clamped to a scaffold





**"It's like starting a new job every few weeks. It gives you a buzz. It's demanding, but it keeps you on your toes!"**

rig well above the set. You had to be vigilant. It was very tricky. You do get stressful days – I didn't have a grey hair before I started this job, *now* look at me – but I've been doing it for long enough that nothing much flusters me for long."

As gaffer, Mark works with each episode's director of photography (DOP), who is responsible for the visual look and tone of principal shooting. "One of the closest relationships on set is between the DOP and the gaffer," explains Mark. "They need to gel better than most. Since 2004, I've worked with – what? – 12, 15 DOPs on *Doctor Who*, but also Steven [Moffat, showrunner], with his imagination, and the other writers – everybody has got such vivid imaginations – and some great actors, big names like Richard E Grant [Dr Simeon in Christmas 2012's *The Snowmen* and March 2013's *The Bells of Saint John*] recently... Practically each and every one of them has said that the atmosphere on *Doctor Who* is a little bit special compared to other jobs. They've never been looked after so well."

Mark defines his team's working ethos: "We're serious when we have to be, but we have a laugh when the time is right, or else we'd go mad. A lot of the crew has worked on this show for three, four, five years, so we know how to judge it right. We do become a close-knit family. You spend more time with your work colleagues than you do at home. My partner, Michelle, and my children have always been very supportive of me doing *Doctor Who*, but it has taken over my life to a certain extent. My children – Matthew, Benjamin and Laura – have grown up around it. My daughter has taken my BAFTAs into school. They're getting to the age – they're grown-up teenagers now – where they're not as overwhelmed by it, but they're still very proud of their dad. They reckon I've got a cool job."

"It used to be a regular thing for my children to watch *Doctor Who*, and then flick over to BBC Three to watch me on [making-of show] *Doctor Who Confidential*. They'd text all their friends: 'Our dad is on TV!' It became a bit of a joke amongst the crew that I loved being on *Confidential*, and that I'd always lift a light and purposefully walk in front of the camera to be on telly."

And did you, Mark?

"Sometimes," he winks. "Early stages, I might have. It's funny looking back. When you see yourself on screen and you're about two stone heavier now, with grey hair, you think, 'It really has been eight years.'"

**I**n 2003, when rumours first surfaced that *Doctor Who* would be returning to TV, Mark never really imagined that he'd be involved. "Not for one minute. There were gaffers with far more experience than myself chasing this job. I was a local gaffer at the time, here in South Wales, and Ernie Vincze, the first DOP, who did the entire first year before they alternated DOPs, I remember going round his house for the interview. I was driving home when he rang to offer me the job, and I've never looked back since. I was so chuffed to be offered *Doctor Who* on my own doorstep, in Cardiff. I thought, 'If this is popular, this could go for ten years.' Low and behold, eight years later..."

"For the first two years, we were based in a warehouse in Newport, which we rented and used as our studios, then we moved to Upper Boat [a studio complex in Treforest, 12 miles north of Cardiff – Ed]. Last year, we moved again, to Roath Lock [the BBC's new Cardiff-based studio complex], which is the biggest of the lot. *Doctor Who* coming to Wales has lifted the



Mark Hutchings – the man who's always on call!

television industry here.

It's meant a great deal to all of us. And it's escalated into other shows, like *Casualty*, coming here last year [from BBC Bristol, where the show had been made since 1986 – Ed]. I've changed my team a few times, but generally I've kept it to local boys who work in the area. It's doing Wales proud.

"You can become complacent with a job and take it for granted," he continues, "but because the DOP, the director, the First AD all change every shooting block, and because the episodes are so different, it's like starting a new job every few weeks, which keeps the energy going. It gives you a buzz. It's tiring and demanding, but it keeps you on your toes."

"In the early days of *Doctor Who*, in the 60s and 70s, I was only a kid at the time. Back then, they didn't have the money that we have today. The special effects – the monsters, the explosions – were all a bit naff, really, but even then the show had a massive following. Today, it's even bigger. You've only got to see the people, all the *Doctor Who* fans, who follow us around, who come out in all winds and weathers to watch us film. Whether or not you say they're mad," he laughs.

Of the three leading men on his 100 episodes, Mark says: "Three brilliant actors. David [Tennant] is marvellous, and a very private man. Matt is excellent too, but he's more into things that I like. We have a little bet on the football. I'll chat to Matt about Blackburn Rovers, and he'll wind me up about Cardiff City. Chris [Eccleston] was the same, but *Doctor Who* was all very new back then. He came and went so quickly, we barely got to know each other. I got to know David better. David wasn't interested in rugby or football. In Dubai [during the filming of 2009 episode *Planet of the Dead*], while us rugby boys were on one side of the hotel bar, watching Wales play England on Sky, David was sat on the other, playing cards with the Make-Up and Costume Departments [not to mention us *DWM* boys – we weren't into the rugby either! – Ed].

"If Matt eventually regenerates, I see no reason why *Doctor Who* can't go on and on. I know we're on the Eleventh Doctor at the moment, but maybe 20 Doctors? I don't know how many hundreds of episodes I'll be doing."

Could Mark make it to 200?

"It'd be nice," he smiles. "If the work's here, I'm happy to take it. I give as much to *Doctor Who* now as I did when I first came on the job. It's as big a part of my life as ever." **DWM**



— Raymond P. Cusick —

1928-2013

# GRAND DESIGN





Raymond Cusick, who died on 21 February, was for many years one of *Doctor Who*'s unsung heroes. He moved on from the series after less than three years, but never escaped the shadow of his most brilliant creation...

FEATURE BY **MARCUS HEARN**

**A** laconic, unassuming man, Raymond P Cusick would have been surprised at the numerous tributes paid to him following his passing. He was quietly proud to have designed the Daleks, and philosophical about

the hand he was dealt after that flash of inspiration.

Cusick was famously sidelined in the cash bonanza that followed the Daleks' initial success. Journalists who interviewed him in *Doctor Who*'s early years often asked if he was bitter. One such article compared him with Dalek writer Terry Nation, and stayed in his memory. "Here we have Terry Nation who's rags to riches," he recalled. "And here we have Ray Cusick, who's rags to rags. They got very upset at the BBC, and I don't blame them actually. I didn't say all these things, of course... I was always misquoted."

In 1966 he brought his working association with *Doctor Who* to an end. The rest of his career would include award-winning designs for numerous other series, but he would forever be associated with the Daleks – a creation he helped to transform into one of the great icons of British popular culture.

**R**aymond Patrick Cusick was born in Lambeth, London in May 1928. As a schoolboy his major preoccupations were art and history, and his heroes included Baron von Richthofen, Robert Baden-Powell and TE Lawrence. His father was reluctant to support his son's ambition to become an artist, preferring instead that he trained to be an engineer.

In an effort to please his father and himself, Cusick studied science and maths at Borough Polytechnic, attending art school in the evenings. He bravely abandoned his studies in fine art when he realised that, by his own admission, he lacked the talent to succeed. By this time he was an avid theatre-goer, so switched his course to theatre design.

National Service in Palestine made him a confirmed pacifist – although his interest in military history remained undimmed – and he entered professional life as an art teacher. The lure of the theatre proved impossible to resist, however, and in 1957 he became a scenic artist and later a scenic designer for the Peter Haddon Company at London's Wimbledon Theatre.

Bruce Rowling was one of the art students that Cusick took under his wing in the late 1950s. He remembers the "relentless rhythm of weekly repertory," adding that "It was made possible only by a professional and co-ordinated team. Raymond was relaxed and unflappable throughout, with a gently ironic humour. He was a generous mentor."

The Wimbledon Theatre had a special link with Associated Rediffusion, the company with the franchise to broadcast programmes to London during weekdays as part of the fledgling ITV network. Every six weeks, Associated Rediffusion would send one of its directors to Wimbledon to get experience of working with actors. Several of these directors were impressed with Cusick's designs and asked if he'd considered working in television. He could point to a pile of mimeographed rejection letters as proof that he had been trying for months.

One of the visiting directors took up his cause, and before long Cusick was in the enviable position of being able to choose between job offers from Associated Rediffusion and the BBC. He chose the BBC ("More scope," he remembered) and in 1960 began work as an acting holiday relief to other designers. His nine month contract was extended, and in autumn 1961 he received a prestigious assignment in the shape of drama serial *Stranger on the Shore*. The show's popularity helped to send Acker Bilk's theme song to Number Two in the Hit Parade towards the end of the year. The resulting buzz at the BBC soon reached Cusick, who was briefly dazzled by the possibility of designing the feature film version of the series and other spin-offs. None came to fruition, but the following year Cusick was promoted to fully-fledged designer and had the security of a permanent contract.

His early jobs included light entertainment such as *Pops and Lenny* (hosted by ventriloquist Terry Hall) and the sitcom *Hugh and I*, starring Hugh Lloyd and Terry Scott. In autumn 1963 the BBC's new science-fiction series must have seemed like quite a departure.

Cusick remembered that he "eavesdropped" on the production of the first story *100,000 BC*, attending

meetings with producer Verity Lambert, associate producer Mervyn Pinfield and the story's principal designer Barry Newbery.

Story B, as it was known on the production team's schedule, was made under the title *The Mutants*. This seven-part adventure took the Doctor and his companions to the planet Skaro, where they encountered an alien life form for the first time.

As was common practice at the time, production of the story was divided between filming, which was conducted in advance at Ealing Studios, and videotape recording which took place on a weekly basis at Lime Grove. Cusick was originally booked to create the designs for the filming. Ridley Scott, a fellow designer who worked at the neighbouring drawing board, was assigned the studio recording. Scott would, of course, gain international fame as a film director, but his BBC career would never include an episode of *Doctor Who*. When Lambert discovered that two different designers had been allocated the same show she argued that one should step aside for the sake of continuity. Scott was given another production and Cusick assumed responsibility for both filming and recording of *The Mutants*.

The writer of *The Mutants* was Terry Nation, and his script described its antagonists in the following way:

*Hideous machine-like creatures. They are legless, moving on a round base. They have no human features. A lens on a flexible shaft acts as an eye. Arms with mechanical grips for hands.*

Cusick approached Pinfield for advice about how to realise the creatures Nation called 'Daleks'. He was dismayed by the response. Pinfield suggested he dressed actors in cardboard tubes – a large one for the torso and smaller ones for the arms and legs. He then recommended the finished costume should be sprayed silver. "I couldn't believe it," said Cusick. "I just ignored him."

A subsequent round table discussion with Lambert, Pinfield and director Christopher Barry was rather more productive. Cusick recalled the ▶

**'Ray's career would include award-winning designs for numerous other series, but he would forever be associated with the Daleks.'**



Ray with writer Terry Nation and their joint creation.



## THE DALEK MUTANT

conversation in a 1998 interview with Nicholas Briggs: "We discussed the war between the Dals and the Thals, what would have happened to them in an atomic war, how the Dals had mutated - first of all developing additional leg irons until eventually they were completely shrouded in these contraptions."

He next called Nation, who stressed that the creatures were to have no legs and nothing resembling conventional arms. He told Cusick about the Georgian State Dance Company, whose ladies appeared to glide across the stage in large hooped skirts. Cusick knew exactly what Nation meant, agreeing that the Daleks should in no way resemble human beings. "I remembered as a schoolboy going to an exhibition at Earl's Court," he said. "As you went in the foyer there was a robot, a big, enormous red construction with big eyes. It was built like a man and although it spoke with a mechanical voice I remember thinking, 'It looks like a man in a suit.'"

In an interview with *The Listener* in 1964, Cusick remembered being allocated £750 for the construction of four Daleks. His initial sketches showed a squat, rounded device featuring an eye section and jointed metallic limbs with a 360-degree reach. This would have proved too expensive, so he tried again. The next version introduced the rotating head turret and louvred slats towards the top of the casing, primarily to allow an operator to see out without the audience seeing in. This version had a stubbier, centrally mounted arm.

Cusick's Daleks were considered props, rather than costumes, and as such were part of his broader responsibility for sets and scenery. The BBC's visual effects department was no help, as a shortage of staff and resources meant that it wasn't even involved in *Doctor Who* during its earliest years. Cusick did, however, approach Jack Kine, the head of the department, for advice. Cusick's original idea was to give the props a curved base, but Kine told him to think again, advising him that it would be impossible to mould such a design out of fibreglass. Kine suggested plywood as an alternative, at which point Cusick introduced the facets around the base of the Dalek.

"I worked out the original drawing in three hours," he told *The Listener*, "did a couple of sketches in the office on Friday afternoon, and took them home to finish on Sunday afternoon."

Cusick had decided against any sort of motorisation for the Daleks from the outset, aware that the inevitable mechanical problems would have cost precious time for a programme that was largely recorded in the studio as a live performance. This design evolved around a human operator pedalling a tricycle. It was

Two of the greatest moments of suspense in *The Mutants* concern the appearance of the Daleks. At the end of the first episode, *The Dead Planet*, a terrified Barbara is cornered by the unseen Dalek which extends its probe towards her.

This sequence is mirrored, after a fashion, by the tense conclusion to the third episode, *The Escape*. Having captured a Dalek in their cell, the Doctor, Ian, Barbara and Susan prepare to empty the casing so Ian can get inside. The casing hinges open, accompanied by a squelching sound, and the Doctor and Ian catch sight of the creature inside. They send Barbara and Susan into the corridor while they wrap the unseen creature in a cloak and leave it to die on the cell floor. As the episode ends, a clawed hand feebly emerges from underneath the cloak.

This is all we saw of the Dalek mutant at the time. "It was editorial

policy not to show the Dalek itself," remembered Cusick in 1990. "They didn't want to frighten the children, because it was meant to be a family-type programme. And also they thought that if you imply horror your mind will fill in the rest."

The combination of skilful acting, direction and sound design conveyed the desired effect, but the claw still had to be constructed.

"That, in fact, was a joke rubber gorilla glove which the make-up artist smeared Vaseline over," said Cusick. "The glove was put on by the assistant floor manager who, off the set, poked it under the tarpaulin and did the death twitch."

When *The Mutants* was over there was much speculation about what the Doctor and Ian had seen. Cusick was



commissioned by *Titbits* magazine to sketch his interpretation of the football-sized creature. His illustration had protruding eyes and flipper-like back legs. Between its claw-hands extended a tubular nose/mouth. More than half the creature's body mass was a brain that appeared to be mounted on its back.

soon discovered, however, that children's tricycles were too small for adult operators and adult tricycles were too big. Cusick modified his design to run on castors, building in a seat for a short operator wearing plimsolls. The Daleks would be propelled by nothing more sophisticated than foot power.

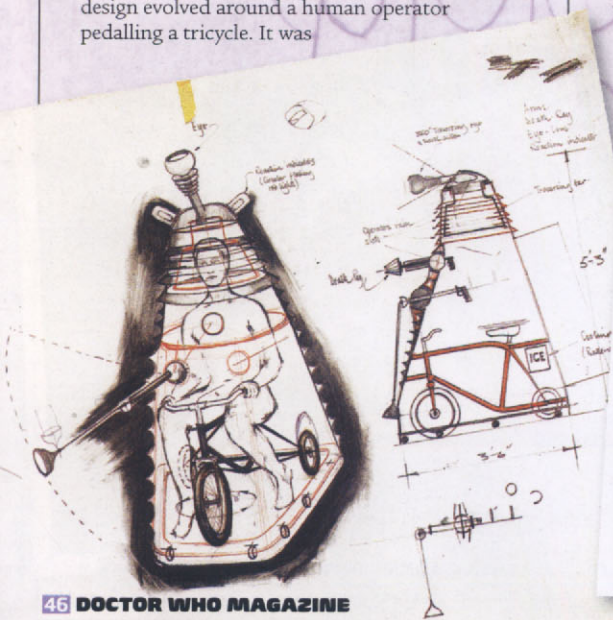
In 1985 Cusick described his thought process to Jeremy Bentham for the book *Doctor Who: The Early Years*: "I didn't want the person standing up because then you were back to the body shape, so he had to be sitting down. I drew a chair which was ergonomically 18 inches from the ground and sketched an average-sized person sitting on it. That idea I soon modified to incorporate a smaller actor, thinking it would be better if we lost the human size similarity altogether. Once you've got that basic drawing of a person sitting sideways on a chair, if you draw straight lines around him you've got a pyramid shape. So the silhouette of the Dalek actually came directly from the shape of a person sitting down in a chair."

One intriguing idea that fell by the wayside would have seen each Dalek have two casings. "The outer skin would be moulded in clear Perspex or similar with an inner skin behind it. The latter would be about three or four inches away from the outer, transparent skin and its surface would be mirrored or coated in some reflective material.

In the gap I was planning to have a whole lot of lights and electronic valves which could light up and flash when the Dalek was agitated about anything. It would, I hoped, create the illusion that you could see through the base, dispelling any impression there was an operator inside."

Ultimately, even a basic interpretation of this idea proved beyond Cusick's grasp. He planned to put a pea light inside each of the Dalek's circular blisters, imagining that random patterns would dance around the base of the machines when the creatures inside became angry. The idea was scotched when he was informed that the budget wouldn't even run to four 12 volt car batteries.

Cusick's final draft drawings were delivered to the Uxbridge-based model makers Shawcraft. Bill Roberts, the head of the company, made the final Dalek decisions himself, based on available materials and budget. When Cusick visited the workshop to see how they were getting on with the props he was surprised to see that the Daleks' faceted bases had been created from fibreglass, not plywood. Roberts explained that using plywood would have entailed hiring a carpenter, and that a curved base would actually have been easier. There was no time or money to change it, so the faceted bases remained.





The finished Daleks were unveiled to the cast and crew when filming for *The Mutants* began at Ealing in October 1963. Despite the compromises, they were a striking realisation of Terry Nation's idea. Cusick had altered parts of Nation's description, and not just for economy – he viewed the machine as a kind of tank, so rather than holding a weapon in its hand the Dalek had what Cusick described as a built-in 'death ray'.

With the exception of the faceted base, the Dalek comprised essentially rounded features – from the domed head down to the circular neck slats, midriff bands and base-blisters, this was an expression of Cusick's vision of the future. Like the Sputnik satellite that exemplified the Space Age, the Dalek was characterised by smooth, curved surfaces.

Cusick's design for the Daleks' metallic city on Skaro was partly inspired by the distinctive work of Spanish architect Gaudi. The curved archways were just the right height for Daleks, forcing the actors to stoop beneath them. The Daleks' instrument panels bristled with circular controls, tailor-made for the sucker appendages Cusick had to attach to the ends of their arms when claws proved too expensive.

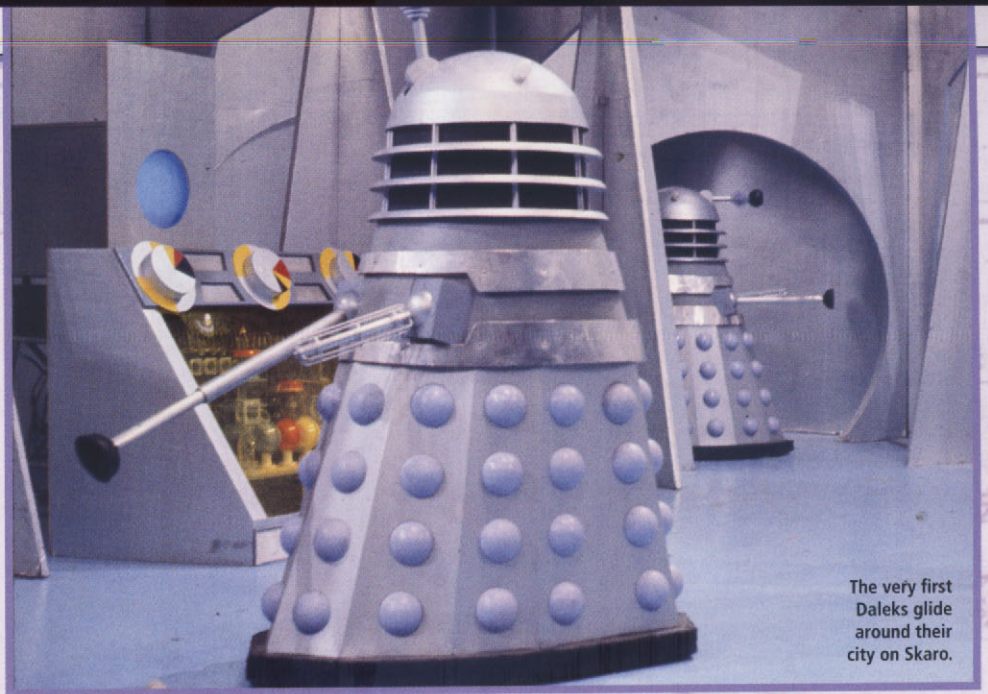
In a 1992 interview with Stephen James Walker, Cusick recalled the first time he saw his Daleks on screen. "We all went along to a viewing room to see the completed episodes. Terry Nation was there, and I was watching him out of the corner of my eye during the screening. There wasn't any reaction; no reaction at all. He just kept glancing at his watch. So afterwards I asked him, 'What did you think of the Daleks, Terry?' He said, 'Oh, they were alright.' That was it!"

**T**he *Mutants* was screened from December 1963 to February 1964, by which time Cusick claimed to have partly forgotten about the Daleks. "After the broadcast of Story B, as we called it, Verity asked me to come into her office. She pointed to some sacks of mail that she had received, one very large and one much smaller. She pointed to the small sack and said, 'That's the mail for William Hartnell and the rest of the cast.' Then she pointed to the much larger bag and said, 'That's the sack of letters from people asking us to bring the Daleks back!' At that time *Doctor Who* was under threat from the powers that be on the sixth floor of Television Centre, and Verity knew that the response to the Daleks was just the ammunition she needed to keep the show on the air."

It was originally intended that the Daleks should only appear in one story – Cusick later joked that if he'd known they were ever supposed to leave their metal city he would have enabled them to climb stairs. Despite being apparently defeated in *The Rescue*, the final episode of *The Mutants*, the creatures refused to go away. In February 1964 Cusick worked with Bill Roberts in designing a do-it-yourself Dalek that viewers of *Blue Peter* could construct for a budget of ten shillings. When the programme was broadcast in March, presenter Christopher Trace announced on air that he felt Cusick should receive a gold badge. One of the coveted badges duly arrived. "I always thought you had to do things of valour to get one!" said Cusick.

So-called Dalekmania gathered momentum throughout 1964, and a small part of that notoriety rubbed off on Cusick. That year he married his fiancée Phyllis, and their local newspaper reported the story under the headline 'Monster Man Marries'.

Cusick became aware that a large amount of Dalek merchandise was being licensed, and that a movie was in development. Remembering his disappointment over *Stranger on the Shore*, he was initially cynical about these rumours. But when it became clear that the Daleks had become a moneyspinner for Terry Nation and the BBC he



The very first Daleks glide around their city on Skaro.

**"I asked Terry Nation, 'What did you think of the Daleks?' He said, 'Oh, they were alright.' That was it!"**

asked his head of department if there was any way he could participate in the profits. He was predictably rebuffed, but eventually granted an ex gratia payment of £100 – £80, ten shillings and sixpence after tax. "Big deal," he later reflected.

On 14 December 1964 Cusick and Nation were interviewed on BBC2's *Late Night Line-Up*. By the time the programme finished Cusick realised he had missed his last train home. Nation was driving back to Kent, and offered to give Cusick a lift to his house in Dulwich. During the journey Cusick was surprised to hear Nation admit that he had written his most recent serial, *The Dalek Invasion of Earth*, in order to pay for central heating to be installed in his new house.

Conversation turned to plans for the new year. "I remember asking him, 'What about the films, Terry?' He said 'Leave it to me.' I never saw him again."

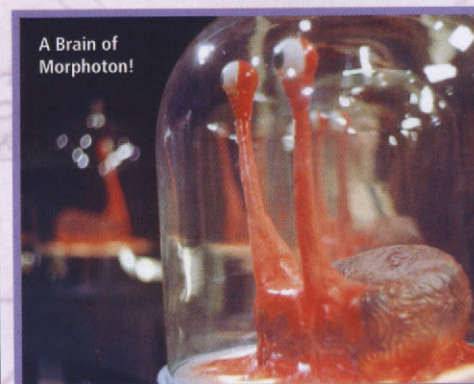
Nation had become something of a celebrity among television writers, on the verge of earning a small fortune from the Daleks. Cusick was a BBC staff-member, entitled to little more than getting on with the day job. This included quite a lot of work for *Doctor Who*. For *Inside the Spaceship* he designed the TARDIS food machine and its reclining couches. Highlights of his work on *The Keys of Marinus* included the Voord submarines and the Conscience computer. He was particularly fond of the Art

Nouveau-inspired sidearms carried by *The Sensorites*' titular telepaths. He took one of the devices home and kept it as a souvenir.

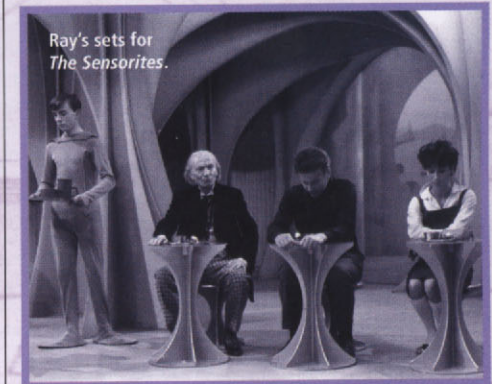
Towards the end of *Doctor Who*'s first recording block he designed *Planet of Giants*, a story that presented the unique challenge of showing a miniscule TARDIS crew negotiate a full-size science laboratory. He was proud of the fact that he suggested the scene where the Doctor and his companions use a gas tap to ignite an aerosol can.

"We never built more than we needed," he told Patrick Mulkern, remembering the story in 1989. "We couldn't afford to. I discussed the shots with the director and worked out exactly how much he wanted to see and built to that. The sink was all made of wood. The plug hole was covered with metallic paper and the set was raised a few feet from the floor, so that the actors could drop down beneath. You can see lots of joins in the set in a sharp photograph, but in those days with 405-line black-and-white television, the definition was quite fuzzy."

When *Doctor Who*'s second recording block began in November 1964 he contributed a crashed rocket and its authentically cluttered interior for *The Rescue*. Cusick's dedication to historical accuracy made *The Romans*, his next *Doctor Who* assignment, his most dissatisfying experience on the programme. ▶



A Brain of Morphoton!



Ray's sets for *The Sensorites*.



◀ No matter how much stock scenery he employed, he felt that there simply wasn't enough money to create a convincing evocation of ancient Rome, let alone its fiery demise.

His next story, *The Chase*, brought him back to the Daleks. Spencer Chapman had designed the previous entry in the saga, *The Dalek Invasion of Earth*, adding small radar-style dishes to the backs of the Dalek casings in an effort to explain how they could now roam away from the metal floors of their city on Skaro. In *The Chase* Cusick went one step further, adding vertical slats to their midribs. These slats, which Cusick later explained were solar panels, are still a feature of Dalek design today.

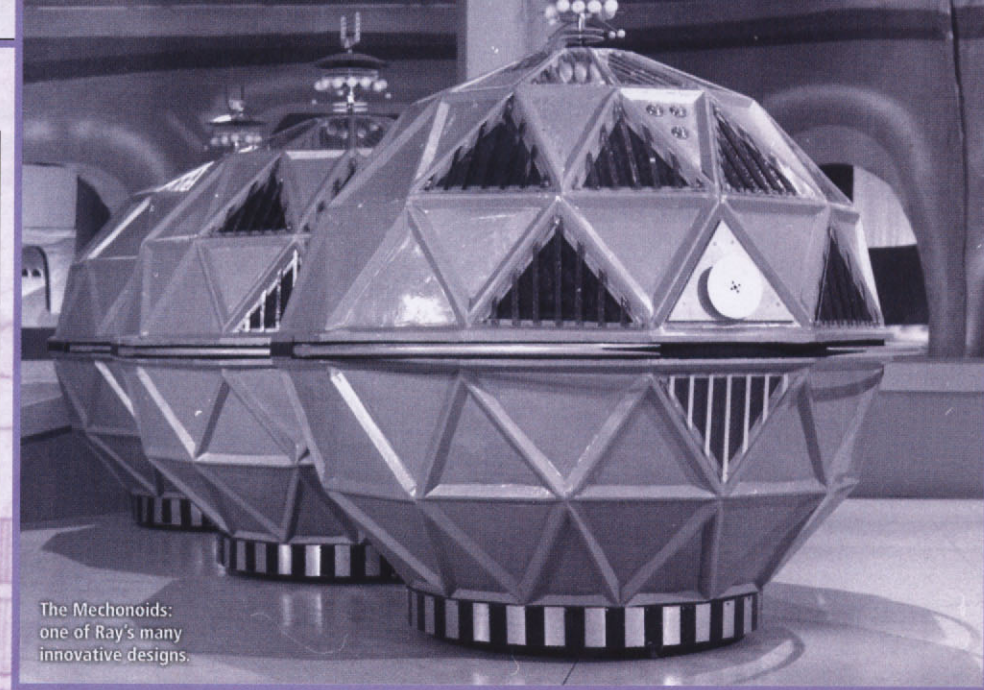
*The Planet of Decision*, the final episode of *The Chase*, saw the Daleks confronted by flame-throwing robots in a city built high above the surface of Mechanus. The city was another nod to Gaudi, and the Mechnoids were partly inspired by the geodesic domes designed by American architect and futurist Buckminster Fuller. Cusick's robots employed the same principal, creating an essentially spherical object out of flat triangular panels. He was so fond of them that he kept a tiny model Mechnoid at home.

Unaware that Terry Nation may have wanted to reuse the Mechnoids, Cusick designed the main fibreglass props at a large size, specifically for filming at Ealing. They would have been impractical for any of the studios that *Doctor Who* used for videotape recording, and were never seen again.

In summer 1965 Cusick designed *Mission to the Unknown*, a single episode intended as a prelude to *The Daleks' Master Plan*. Design duties on the latter were shared between Cusick and Barry Newbery. *Master Plan* would prove to be Cusick's favourite story, its epic scope offering him unparalleled diversity. Particularly memorable was his design for Mavic Chen's spaceship, *The Spar*. "I made lots of model spaceships for that story and I kept them lined up on my shelf for years," he said. "Gradually I gave them away to children as presents, so they could play with a real *Doctor Who* spaceship. I imagine they're all broken now, or have been thrown away..."

Interviewed in 1991 for the video *Daleks: The Early Years*, Cusick remembered finding a kindred spirit in the serial's director. "Douglas Camfield ran the whole thing like a military operation. For instance, I remember one afternoon in the studio he said, 'It's 22 and a half minutes past three, so we should be on shot 52.' He used to call me 'Major'. He said 'That would be your rank if this was a military operation.' He was Colonel Camfield."

When *The Daleks' Master Plan* came to an end in 1966 Cusick requested that he be given no further commissions on *Doctor Who*. He was exhausted by the intensity of the schedules, and bored by what he



The Mechnoids: one of Ray's many innovative designs.

## "When I was working there there were lots of people interested in making good drama. Now it's a ratings war."

considered to be the repetitious nature of science-fiction. There were, he argued, only so many ways you could design caves, corridors and featureless rooms before you ran out of inspiration.

The rest of his career at the BBC was distinguished by some prestigious productions, including episodes of *The Forsyte Saga* (1967), *Cold Comfort Farm* (1968), *W Somerset Maugham* (produced by Verity Lambert in 1970) and *Madame Bovary* (1975). Aside from *Doctor Who*, he remained most proud of his work on the 1974 costume drama *The Pallisers* ("I put my heart and soul into that") and *The Duchess of Duke Street*, another period piece from 1976-77. He retired in 1988, and for a while ran a small hotel in south London with Phyllis. The couple had two daughters and seven grandchildren.

"I'm not sure whether I'd like to be involved in television as it is today," he told Nicholas Briggs in 1998. "The whole thing's been dumbed down to almost its lowest level. When I was working there were lots of people who were interested in making good drama. They were interested in well made, good stories. Now it's a ratings war, and I don't think I want to be part of it."



Ray meets the modern Daleks at BBC Wales...

**I**n February 2008 he was coaxed out of retirement for a starring role in the *Doctor Who* DVD documentary *Cusick in Cardiff*. Paul Giddings' poignant film shows Cusick in the BBC Wales art department, chatting to production designer Edward Thomas and his assistant Peter McKinstry.

Cusick's Sputnik-era philosophy came to the fore as he examined proposals for the new Supreme Dalek. "These things are unearthly," he told Thomas. "They have powers of intelligence and construction and manufacture beyond human beings' understanding. If they wanted strength they wouldn't have to make it look as though it was all riveted and bolted together - this is an earthly concept."

Pointing at one of the pictures, he added, "To them, rivets and bolts are old-fashioned. They're archaic."

He was similarly forthright when shown the clutter of the Tenth Doctor's TARDIS console, describing it as a "dog's breakfast."

It was clear from this exchange that Cusick's vision of the future belonged in the past. But while Cusick may not have received full recognition for the part he played in *Doctor Who*'s success, he was hopefully content in the knowledge that his design for the Daleks had gained immortality. **DWM**

## RE-IMAGINED DALEK

**I**n 1989 Cusick was asked to design a modern version of the Daleks for *Doctor Who Magazine's 10th Anniversary Special*. "I visualised the surface of the new Dalek as textured, some metal or substance quite unlike anything found on Earth," he said in the article accompanying his illustration. "The original Daleks were very smooth and polished. It would be dark green or blue in colour."

"Also, I didn't want to make them any smaller - they should have menace. Generally, small objects lack that. But they still wouldn't be as big as humans. I imagine my design would be a film-scale budget, but it could be modified for television. I'd like to develop it further..."

Cusick kept a model of his redesign as a souvenir of the speculative assignment. He was clearly fond of the 1989 version, but ruefully admitted "It still couldn't climb stairs..."





# THE FIRST OF THREE SPECIAL PUBLICATIONS

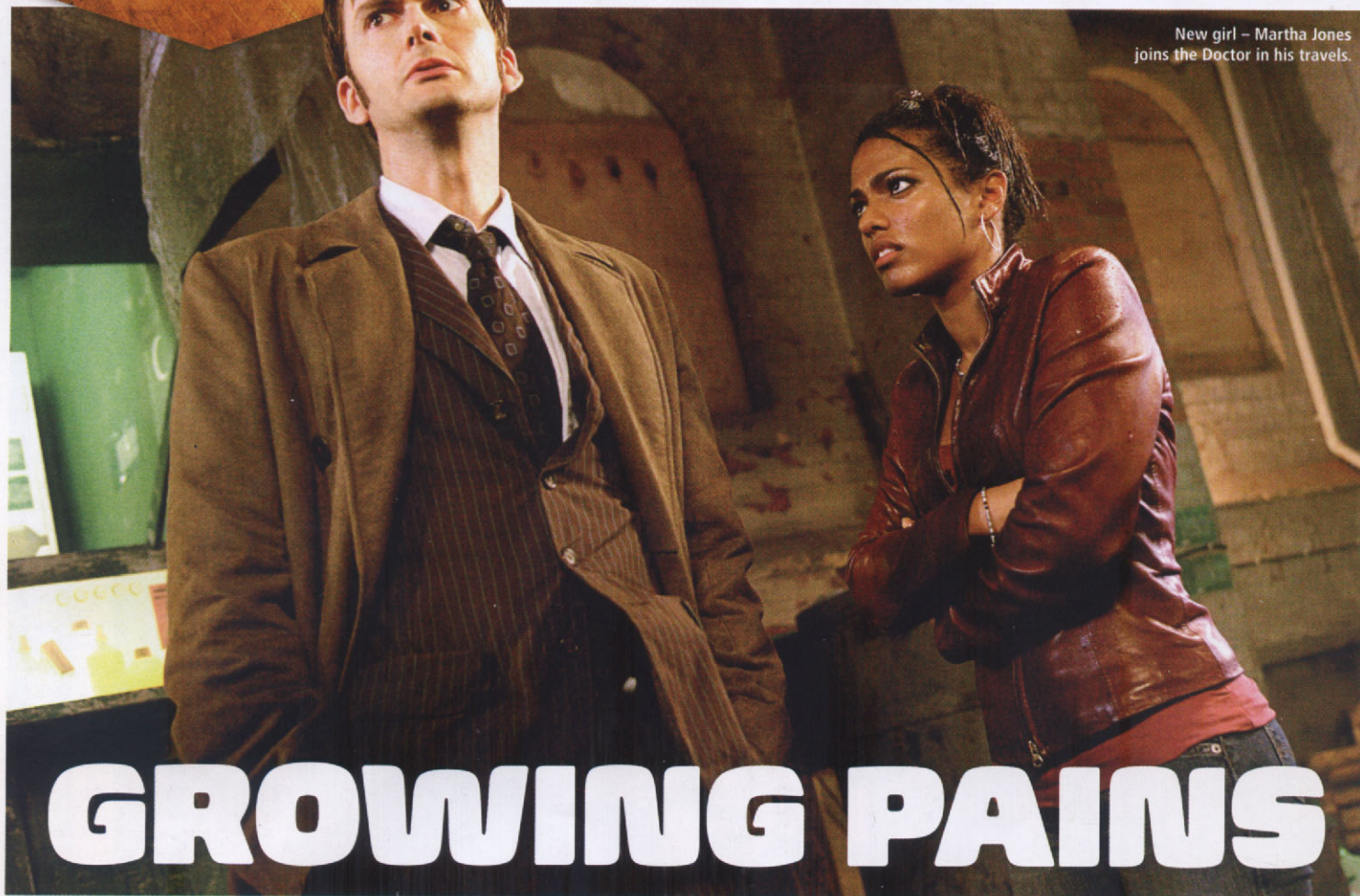


## CELEBRATING 50 YEARS OF DOCTOR WHO

Available soon at [WHSmith](#), price £9.99 [panini magazines](#)



New girl – Martha Jones joins the Doctor in his travels.



# GROWING PAINS

Everything changes – but is the Doctor ready to grow up? New companion Martha Jones could be just the tonic he needs...

FEATURE BY **JACQUELINE RAYNER**

## THIS ISSUE SERIES TWENTY-NINE (2007)

**I**n the last season, the Doctor and Rose were almost sickeningly in love, an almost adolescent, all-consuming kind of love. But, in the end, they were torn apart.

It's hard to move on from that kind of heartbreak. For a while, nothing else matters. "*But your heart grows cold, the north wind blows, and carries down the distant – Rose.*" It's the one name that has power over him. He

might have a new friend, Martha – but it's still all about Rose. "Ever heard the word 'rebound'?" Martha asked him, realising the Doctor's revisiting places he took her predecessor, but rebound isn't quite the right word – the Doctor's leading her on, almost auditioning her, offering her just a few trips in the TARDIS, dangling the hope of a relationship like he had with Rose just out of her reach. He could, quite honestly, say that he promised her nothing, could be legitimately incredulous if told

### MYTH MAKERS



#### MARK GATISS WRITER AND ACTOR

**W**ith his appearance as Professor Lazarus in 2007's *The Lazarus Experiment*, Mark Gatiss became only the second person in the entirety of *Doctor Who* to have both been script writer and a major speaking role in the series (the first being Glyn 'The Space Museum/The Sontaran Experiment' Jones). However both his writing and acting connections to *Doctor Who* stretched back much earlier.

When he was 25, Gatiss' first *Doctor Who* novel, *Nightshade*, was published, and during the mid-1990s he wrote and starred in the *PROBE* video series, an unofficial *Doctor Who* spin-off featuring companion Liz Shaw. In 1999 he was writer and star of Big Finish's second *Doctor Who* audio adventure, *Phantasmagoria*, and also featured as the Doctor (and other characters) in the BBC's *Doctor Who* Night, which led to him becoming cover star of DWM 285.

By the time *Doctor Who* returned to the screens in 2005, Mark Gatiss was already well known to the British public as one quarter of the comedy troupe The

League of Gentlemen. The League had met at drama school and went on to win the 1997 Perrier Award, as well as having their own radio series and multi-award-winning television series and film.

He has so far written six *Doctor Who* TV stories, from 2005's *The Unquiet Dead* to this year's *Cold War* and *The Crimson Horror*. He also played Gantok in *The Wedding of River Song*. *Doctor Who* connections can be found in a number of his other credits, such as his appearance in the 2005 live *Quatermass* remake alongside Tenth Doctor David Tennant, and being co-creator of *Sherlock* with fellow *Doctor Who* writer Steven Moffat.



## MEMORABLE MOMENTS



"I will cling to the old wooden cross, and exchange it some day for a crown."  
*Gridlock*

One of the last things you'd expect: a rousing hymn from the early twentieth century sung on a motorway, post the year five billion.



"We wanted to live forever. So the Doctor made sure that we did."  
*The Family of Blood*

Has there ever been a darker Doctor in 50 years of *Doctor Who* than when he granted eternal life to the Family of Blood?



"It was raining when we met."  
"It's the same rain." *Blink*

The amazing *Blink* is really 45 minutes of memorable moments, but the scene where Sally Sparrow visits the older, dying Billy is especially poignant.



"And some say, that's where it all began. When he was a child. That's when the Master saw eternity."

*The Sound of Drums*  
The Master has never been madder – but this glimpse of his past explains why.



The Doctor faces a new Master in *Last of the Time Lords*.

his behaviour was cruel. But Rose's shadow lies long over the TARDIS crew.

Many people have to face the pain of moving on, of growing up, over the course of this season. The inhabitants of New Earth reclaim the city of New New York, no longer driving endlessly on the road to nowhere, they will have to step into the world beyond and create a new future. Dalek-hybrid Sec is ripped out of his safe certainties, the black and white vision of the Daleks, forced to consider the world in a more adult way. It's unsurprising that the rest of the Daleks can't bear to contemplate this more complex existence, and opt to destroy all the Dalek-humans rather than allow there to be shades of grey in the Dalek world view.

Nothing in this season demonstrates the human resistance to moving on better than *The Lazarus Experiment*. Professor Lazarus swore as a child that he would never face death – so he spent his entire life working on a way to reclaim his youth, rather than spending it living. The pupils of Farringham School are still young but have to grow up suddenly, shockingly, the war games of the school corps suddenly becoming real as they stand against the scarecrows' siege. The relief when they realise that the scarecrows weren't real, that they didn't really kill anyone, is unbearably poignant when the viewers know that there'll be no such reprieve soon; these boys – these children – will find themselves in the trenches, in the cruelty of the adult world of war.

In *Utopia*, the Doctor runs away from Captain Jack, and we learn it's not the first time he's done it. Abandoning Jack in the future because he didn't realise he'd been brought back to life was one thing – realising that the Doctor ran away, didn't want to face what he'd become, was quite another. But now

## STAR PERFORMANCE

**FREEMA AGYEMAN**  
**MARTHA JONES**

**F**reema Agyeman was born in London in 1979 to an Iranian mother and Ghanaian father. She gained a degree in Performing Arts and Drama from Middlesex University in 2000, then took a year out to decide if she wanted to pursue acting as a career. In the end, she took the plunge (changing the spelling of her name from 'Frema' to 'Freema' to avoid pronunciation problems). Before *Doctor Who*, she was best known as kitchen assistant Lola in the revival of *Crossroads* – her first television role and 'big break'. After unsuccessfully auditioning for a role in *The Christmas Invasion*, Freema auditioned for and won the part of ill-fated Torchwood employee Adeola in *Army of Ghosts*. The production team was searching for a replacement for Billie Piper, and her performance and personality so impressed them that she became a candidate for the new companion.

Martha Jones may have left the Doctor after a single season, but it was clear that her character wasn't gone for good. She crossed over into *Torchwood*, teaming up with Captain Jack for three episodes, then returned to *Doctor Who* to spend three episodes with the Doctor and his new companion Donna and, later, be part of the Doctor's army in the two-part season finale. She also had a cameo in the Tenth Doctor's final story, *The End of Time*.

Since *Doctor Who* Freema's career has gone from strength to strength – sadly, for Martha fans, meaning she was too busy to reprise the role in further episodes of *Torchwood* (it had been planned that she would be a main character in *Children of Earth*). As well as roles in *Little Dorrit* and the



remake of Terry Nation's *Survivors*, she had a starring role in *Law & Order: UK* and is currently in the US appearing in *Sex and the City* prequel, *The Carrie Diaries*, while younger viewers can spot her appearing alongside fellow Tenth Doctor companion Bernard Cribbins in the new CBeebies series *Old Jack's Boat*.

**'Oh Martha! She spends a year, walking the world, alone, facing death and danger. Little wonder that her adolescent infatuation seems unimportant by the end.'**

he's forced to face his fear. In a way, *Utopia* reflects *Doctor Who* itself moving on, the way it regenerated in 2005. Here is Professor Yana – an old-fashioned gentleman in Edwardian garb – transforming into a young, manic, thoroughly modern man. The old gives way to the new, and now, as this season comes to an end, it's time for everyone to take stock.

Captain Jack is no longer obsessed with finding the Doctor, finding answers. He realises he has a team that needs him, and he must take responsibility for them.

Martha. Oh, Martha! Has any companion ever had the journey that she has here? She spends a year walking the world, alone, facing death and danger. Little wonder that an adolescent infatuation seems unimportant by the end. She still loves the Doctor, but she'll no longer let her life be ruled by an unrequited crush.

Martha's family, too, have suffered. Mid-life crisis and trophy girlfriend are forgotten; with Martha's

help they will move on from what's happened to them.

Everyone has to move on. Everyone has to grow up. But here, at the very end of the season, one person refuses to. "It's not fair!" cries the Master when the Doctor foils his plans, the very essence of a petulant child, and then, stubborn, spiteful and spoilt child, he refuses to adapt, preferring revenge on the Doctor even to his own survival.

And that just leaves the Doctor. The Doctor's extreme ageing in this final story is symbolic of the changes he's facing. "Maybe I've been wandering for too long. Now, I've got someone to care for," he says, contemplating his life ahead with the Master, before that possibility is torn from him. We know he'll never forget Rose, but her shadow has lifted and he finally faces the life that's in front of him – but in turn, both Jack and Martha opt to build their own life, rather than prop up his. This Doctor has grown up. And now he can move on. **DWM**





# THE FACT OF FICTION

# HORROR OF

# FANG ROCK

Trapped in a lonely lighthouse, the Doctor and Leela fight to save the lives of the human inhabitants from a deadly alien creature...

FEATURE BY JONATHAN MORRIS

**H**orror of Fang Rock is where it all started. It's the first *Doctor Who* story I ever watched, way back in 1977 when I was (only just) four years old. I know I watched it, because one of my earliest memories is of the glowing Rutan ship approaching the lighthouse gallery. I don't quite know what my mum was thinking, letting a child of (only just) four years old sit down to watch the show that had recently given us *The Robots of Death* and *The Talons of Weng-Chiang*, but I can't have been too traumatised by the experience as I distinctly remember watching the next story, *The Invisible Enemy*, too.

Mentioning *The Robots of Death* and *The Talons of Weng-Chiang* reminds me that this story is the third in what has to be the most impressive run of stories in the show's history (though other runs have come close) as well as sounding the knell of what we *Doctor Who* fans like to call 'the gothic era'. And yet it was the product of sheer desperation; the script was written in under a month, the production began with nothing to work with but a one-page teaser, a cast list and a list of sets, and the recording seems to have been fairly fraught, with Tom Baker and director Paddy Russell getting on like a lighthouse on fire.

But out of it all came a masterpiece of atmosphere and suspense; a few shaky special effects aside, it's virtually perfect, and in terms of plot, structure, and a fundamental understanding of the *Doctor Who* formula, it's never really been surpassed.

## PART ONE

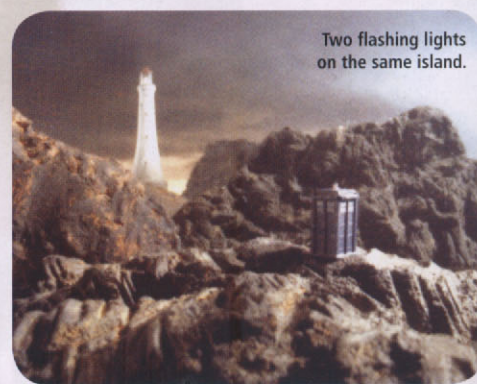
FIRST BROADCAST: 3 SEPTEMBER 1977

On the gallery of the lamp room of Fang Rock lighthouse, a young man, Vince Hawkins (John Abbott) watches as a light shoots across the night sky and into the sea. His fellow lighthouse-keepers Reuben (Colin Douglas) and Ben (Ralph Watson) dismiss it as a mere shooting star, and head downstairs for supper.

■ Terrance Dicks' novelisation of the story, *Doctor Who and the Horror of Fang Rock* published in 1978, opens with a short prologue on *The Legend of Fang Rock*. As well as establishing that Fang Rock is a 'rocky island a few miles off the Channel coast' and that it is the early 1900s, the prologue establishes the layout of the lighthouse, which seems to be a simplified version of the Skerryvore lighthouse off the west coast of Scotland, as illustrated in *Lighthouses: Their Architecture, History and Archaeology* (see below).

■ Ben's line that Vince might be looking for "bathing belles on the beach" suggests that Fang Rock is within sight of a seaside resort, as it is close enough to contact the mainland by semaphore and Palmerdale later guesses that it "can be no more than five or six miles" away. Given that the island cannot be far from a direct route between Deauville in France and Southampton, it would seem to lie a few miles south of Selsey in West Sussex. Vince later says "You did get lost, didn't you?" when Leela says they were heading for Brighton, suggesting it is quite a long way from that town.

■ As there was no time to prepare a detailed synopsis, Dicks delivered a one-page outline entitled *Rocks of Doom*



Two flashing lights on the same island.

(see box out, page 55). In the outline, the keepers are Ben Travers (aka 'Old Ben'), Joshua Crockett and Davy Williams, and it's Ben who is the expert on operating the "new-fangled" carbon arc lamp. Presumably during scripting Dicks found it to be more logical for the technological expert to be a younger man and for the old, stuck-in-his-ways keeper to be the sceptic.

■ During editing, this scene lost Vince's final line; "I know what I saw."

**A sinister creature emerges from the water and approaches the island, generating a cloud of fog. We see only its monochromatic point of view.**

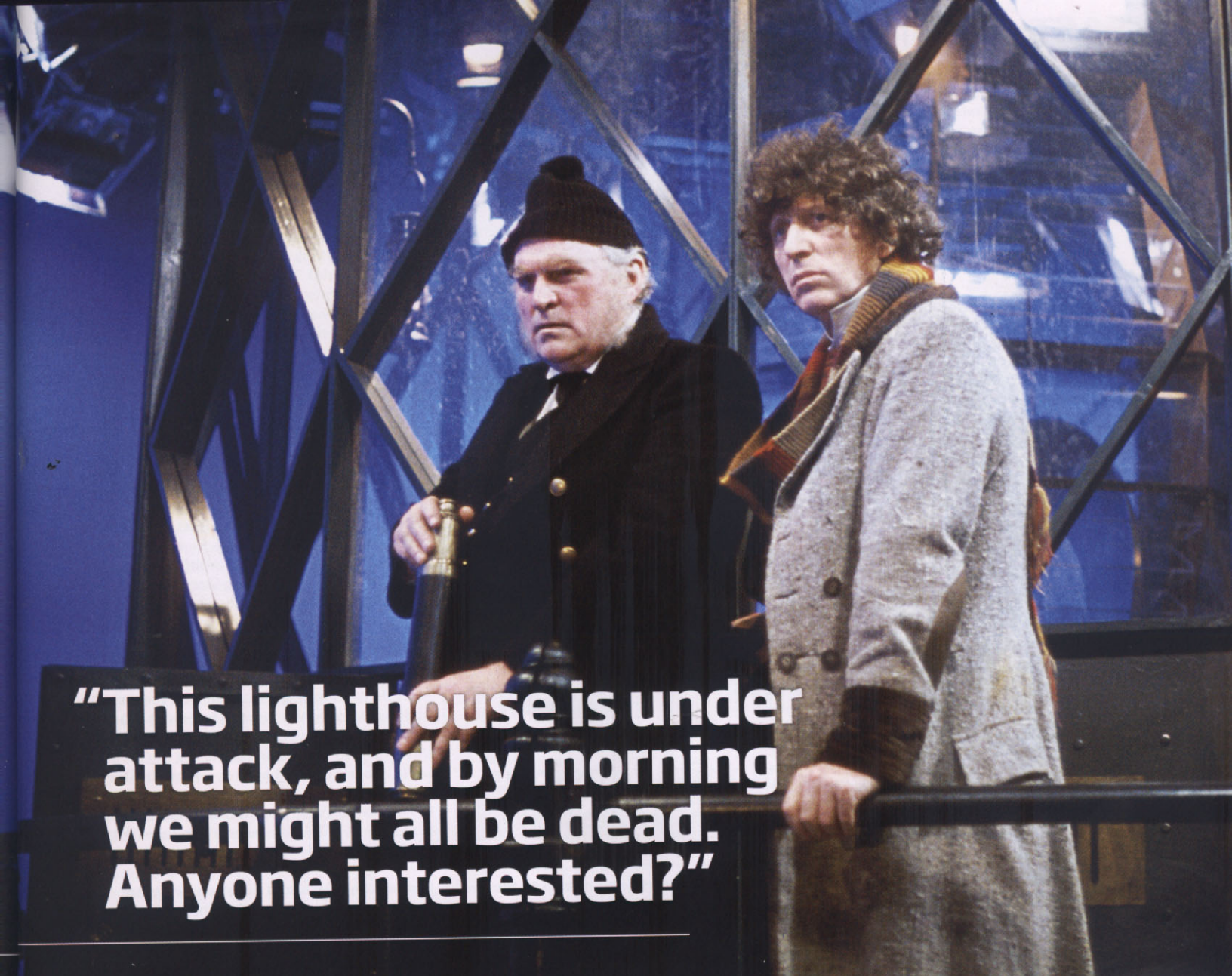
■ Dicks' script specifies that the shot should suggest that 'it is not being seen through human eyes'.

**In the crew room, Reuben laments for the old days of oil lighthouse lamps.**

■ When Terrance Dicks was commissioned to write this story, he protested to script editor Robert Holmes that he "didn't know anything about lighthouses", so Holmes directed him to read a 'Boys' Book of Lighthouses'. Unfortunately no such book has ever been published, so instead Dicks picked up a copy of *Lighthouses: Their Architecture, History and Archaeology* by Douglas J Hague and Rosemary Christie, published in 1975. This book was without doubt Terrance's source for *Horror of Fang Rock*, with this scene drawing on it particularly heavily. For instance, Ben describes one of the old oil lighthouses as 'like the inside of a chimney [...] Grease and soot everywhere, floor covered with oil and bits of wick', paraphrasing the book's description of two poorly-maintained lighthouses on page 254: 'The whole building is as black as the inside of a chimney [...] Even the windows were







**"This lighthouse is under attack, and by morning we might all be dead. Anyone interested?"**

covered with a mixture of grease and soot [...] The oil lay in a pool on the floor and bits of old wick and scraps of dirt of every kind were littered about.'

■ Ben suggests that lighthouse fires were common, when in fact they were extremely rare; Reuben's reply that any fires were due to carelessness or drink appears to have been inspired by page 250 of *Lighthouses* and its discussion of the likely causes of the fire at the Eddystone lighthouse in 1755.

■ Ben's description of oil lamps creating lights that couldn't be seen from the inside also seems to be drawn from *Lighthouses*, page 254: '...the smoke is so dense inside the lantern that a man cannot be distinguished at a distance of three or four feet.'

■ And the discussion about lighthouses returning to an oil vapour system also appears to be derived from *Lighthouses*, page 160: 'The great disadvantage of electricity was [the] expense and man-power [...] involved [in] the carriage of fuel. [...] Consequently some lighthouses were returned to vaporizing oil.'

**Vince calls down to the crew room using a speaking-tube informing them of an incoming fog.**

■ Reuben's reply that he's King Edward dates this story between 1901 and 1910, which ties in with later dialogue about the Beast having last appeared "eighty years ago" "in the twenties." The Programme-as-Broadcast sheets define the date as 1910. ►

## ESSENTIAL INFO

■ *Horror of Fang Rock* was written by *Doctor Who* stalwart Terrance Dicks very rapidly during March, 1977, as a last-minute replacement for another story by Dicks, *The Vampire Mutation*. As its title implies, that story took inspiration from the Dracula legend, which created a problem as the BBC was producing a big-budget adaptation of Bram Stoker's 1897 novel *Dracula* for broadcast shortly afterwards, and the BBC Head of Drama, Graeme McDonald, felt that a *Doctor Who* 'spoo' might undermine it. So *The Vampire Mutation* was consigned to the grave, only to be exhumed a few years later as the 1980 story *State of Decay*.



■ The idea of a *Doctor Who* story set in a lighthouse was suggested by script editor Robert Holmes, as a form of 'revenge' (according to Terrance Dicks) for Dicks' previously commissioning Holmes to write a story set in the middle ages (1973/4's *The Time Warrior*).

■ Due to a lack of available studios at BBC Television Centre, *Horror of Fang Rock* became the first and only *Doctor Who* story to be recorded in Birmingham, at the BBC's Pebble Mill studios (apart from the film sequences shot at Ealing Film Studios).

■ According to the story's cast members and director Paddy Russell, the production of the story was



unusually tense and difficult, partly due to the confined nature of the sets limiting camera angles and requiring scenes to be

re-shot with wall sections swung in and out, and partly due to Tom Baker's personality clash with Russell, his desire to compensate for the static nature of the story by entering rooms as dramatically as possible, and his determination to make sure his 'Auntie Win' would be able to see him on her TV set at home.

■ Despite – or perhaps because of – the pressured nature of the recording, the end result was an extraordinarily tense and compelling drama, with the ratings increasing by over 3 million over the course of the broadcast. Regarded as one of the highlights of the era, it was ranked 26th in DWM's *Mighty 200* poll in 2009.



▶ **The TARDIS materialises on the rocks below. Reuben and Ben join Vince on the gallery, watching as the unnatural fog envelops them. Ben tells Vince to sound the sirens. As he speaks, the power fails, plunging them into gloom.**

■ Reuben's line "Another thing with oil, it gives a better light in fog" seems to have been inspired by *Lighthouses* section on the introduction of electricity, page 160: 'The brilliance of the new source was never in doubt [...] but there were differing views about its penetration during fog.'

■ Ben's assertion that the fog comes from Iceland seems a little bizarre given that the lighthouse is in the English channel; possibly it indicates an earlier notion for the story to be set in the same area as Skerryvore/Flannan Isle before being relocated to the channel in order to justify the later shipwreck (the location of the lighthouse not being specified in Dicks' *Rocks of Doom* outline, but the fact that a character is attempting to reach London 'by weekend' suggests a journey over a longer timescale than a channel crossing).

**Doctor Who (Tom Baker) and Leela (Louise Jameson) emerge from the TARDIS, having intended to land in Brighton. The Doctor notices the oddly unlit lighthouse.**

■ In *The Leisure Hive* (1980) we learn that the Doctor once missed the opening of the Brighton Pavilion (more properly known as the Royal Pavilion), which would suggest that – if this was the occasion being referred to – the Doctor planned to land in 1823. However, the Doctor's assertion that they are "in the right time" suggests that the target year was in the 1900s, after the opening of the Brighton Palace Pier, and the line in *The Leisure Hive* is referring to some other occasion. In the novelisation, the Doctor is less precise and admits they 'may have jumped forward a year or two'.

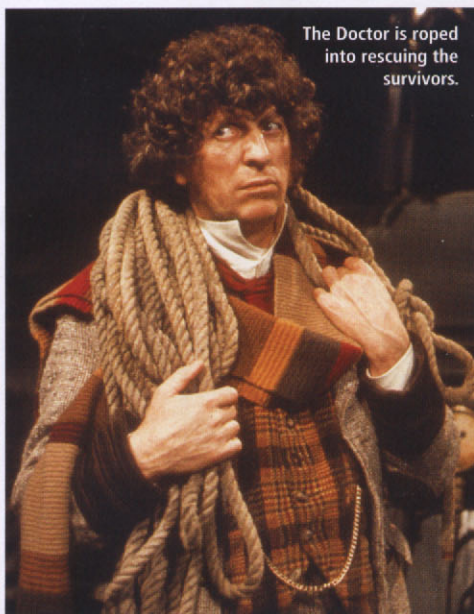
**In the generator room, Ben is puzzled as the lights come back on again of their own accord. After he leaves, a green light glows from within the coal bunker. Ben meets Vince in the crew room, Vince having popped down to put on his heavy jersey. Ben fills out the lighthouse log.**

■ Dicks adds an extra line in the novelisation, Ben telling Vince that he and Reuben should light several oil lamps in every room. He also changes "heavy jersey" to sweater.

■ Keeping a log book was the duty of the lighthouse's Principal Keeper, a fact Dicks seems to have gleaned from the children's book *Lighthouses, Lightships and Buoys* (1966) by EG Jerrome.

**As they approach the lighthouse, the Doctor and Leela hear the foghorn. The Doctor explains its purpose but Leela is apprehensive, sensing something amiss.**

■ The Doctor reminds Leela that she saw ships on the Thames. The Doctor is referring to *The Talons of Weng-Chiang* (1977), where foghorns were also sounded.



The Doctor is roped into rescuing the survivors.

## 'There was a certain amount of paranoia about foreign invasion due to post colonial tensions with France...'

The power fails again and Ben returns to the generator room. He enters the coal bunker and screams in terror, his death cries being drowned out by the foghorn.

■ The video effect used for the monster's point of view is different in this scene, consisting of a fuzzy green background.

**The power remains off, so Vince heads down to the generator room. The Doctor and Leela are already there, the Doctor noting that the generator is working but somehow being shorted out.**

■ Leela says she is not a "teshnician", referring to the Tesh tribe featured in her debut story, *The Face of Evil* (1977).

**They meet Vince on the stairs, the Doctor explaining that they are misplaced mariners. Vince invites them into the crew room and explains about the erratic generator.**

■ Vince says that the generator is the "latest modern design". The process of converting lighthouses to

electricity began in 1858 on an experimental basis at the South Foreland lighthouse, with the first permanent carbon arc lamp installed at Dungeness in 1862, and the first alternating current generator being in use at Souter Point in 1871.

**Vince is surprised that the Doctor and Leela didn't meet Ben on their way in. The Doctor volunteers to look for Ben while Vince offers Leela a hot drink.**

■ When this episode was shown in Chicago on Sunday 22 November 1987, the broadcast was interrupted at this point by an unidentified figure wearing a Max Headroom mask. This early incident of 'broadcast signal intrusion' was later reported on *John Craven's Newsround* – making this scene the only part of the story to have been repeated on British terrestrial television.

**Leela starts removing her wet clothes and an embarrassed Vince runs away to find her something to change into.**

■ And presumably, when he returns with the dry clothes, he passes them through a crack in the door whilst averting his eyes. In the novelisation, Dicks avoids this problem by having Vince point Leela in the direction of his clothes-chest while he goes to prepare some hot food.

**The Doctor pops outside but there's no sign of Ben. He returns to the generator room where he finds Ben's corpse. Vince appears on the stairs and the Doctor gives him the bad news that Ben has been killed due to a massive electric shock. Vince goes to tell Reuben while the Doctor and Leela explore the coal bunker, where the Doctor discovers the fused remains of Ben's lamp.**

■ The Doctor's line "curiouser and curiouser" being a quote from *Alice's Adventures in Wonderland* by Lewis Carroll (1865).

**Ben tells Reuben about the strangers, who Reuben suspects of being French, Russian or German spies.**

■ At the time this story is set there was a certain amount of paranoia about foreign invasion due to past colonial tensions with France and Russia and increasing German militarisation. This inspired a new literary genre of 'spy fiction', most notably *The Riddle of the Sands* (1903) by Erskine Childers.

**The Doctor discovers a Marconi Wireless Telegraph in the crew room. Reuben enters and orders the Doctor to leave it alone.**

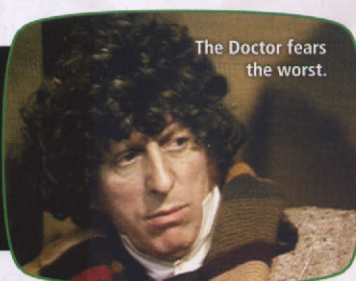
■ Guglielmo Marconi formed his Wireless Telegraph and Signal Company in 1897 and over the course of the next year set about demonstrating its use. Following a successful trial at the South Foreland lighthouse in 1898 Trinity House (the British lighthouse authority) introduced telegraphs to its lighthouses, but only in the 1920s, so presumably the Wireless Telegraph here is an early prototype (another prototype having appeared in 1975's *Pyramids of Mars* set in 1911.)



Crash landing!



"I'm no lady!"



The Doctor fears the worst.



A Rutan's eye view.



The Doctor suggests Reuben uses it to report Ben's death but Reuben says he'll use semaphore in the morning.

■ In the novelisation, Dicks removes any suggestion of this resembling a plot hole by making it clear that 'the old man had only the vaguest idea how to work the device, but was too obstinate to admit it'. (This is at least implied in the TV version, with the Doctor suggesting that Reuben doesn't know how to operate the radio.)

Reuben attends to Ben's body while the Doctor goes to have a word with Vince. Once the Doctor has gone, Leela takes a knife to go and hunt the creature outside.

■ Again, Dicks tightens up the logic of the scene by having the Doctor instruct Leela to stay put and having her disobey him.

Leela explores the rocks around the lighthouse. She discovers a rock pool full of dead fish and hears a mysterious crackling. In the lamp room Vince tells the Doctor about having seen a "fireball" and the Doctor regales him with tales of the Pharos lighthouse.

■ The Pharos Lighthouse, one of the Seven Wonders of the Ancient World, was built on the former island of Pharos in the bay of Alexandria from approximately 280 BC. It remained in use for over a thousand years, even after being damaged in an earthquake in 956 AD. Two further earthquakes in 1303 and 1323 reduced it to a ruin, and in 1480 the Citadel of Qaitbay was erected over its remains.

■ Dicks' novelisation establishes that the Doctor visited Pharos in the third century BC in an untelevised adventure.

Reuben enters to take over from Vince.

Heading downstairs, Vince hears a mysterious crackling. Outside, Leela is still searching the rocks, unaware that she is being observed by the creature on its way back to the ocean.

■ So the creature has, so far, entered the lighthouse, killed Ben, absorbed some electricity, lurked in the coal cellar as the Doctor and Leela came in, nipped outside while they were upstairs, and waited until Leela came outside, whereupon it sneaked back in again to grab Ben's body and drag it outside.

Vince enters the generator room and discovers that Ben's body is missing. Terrified, he calls Reuben. "It's Ben! He's walking!"

In the lamp room, the Doctor spots a steam yacht approaching the rocks. Leela returns to the lighthouse and is telling Ben what she heard when Reuben calls Ben upstairs. In the lamp room, Reuben prepares to fire warning flares.

■ It's not particularly noticeable on-screen, but the lighthouse lamp fails during this scene, indicating that the creature has entered again downstairs.

Reuben fires a flare gun. The Doctor is about to launch a signal rocket but it's too late.

■ The flare gun being, as the novelisation makes clear, a Verrey (sic) pistol, patented by Lieutenant Edward Verrey in 1877, designed to fire red or green flares.

The yacht strikes the rocks.

■ Adelaide (Annette Woollet) and Palmerdale (Sean Caffrey) can be heard crying out as the boat approaches the rocks - "Steer to port!" - but are not credited for this episode.

## WE'RE ALL DOOMED!

**T**errance Dicks' one-page outline for the story, then titled *Rocks of Doom*, approximately describes

the events of the first two episodes of the finished script, but it's interesting to note how the story changed during the writing process.

As noted elsewhere, two characters listed in the cast were removed while another character was added. But looking at the outline, it seems that as Dicks wrote the story, he re-structured it by (very pragmatically) trying to defer each plot 'beat' as much as possible:

The outline opens with a 'teaser' scene of a mysterious creature approaching a lighthouse, where 'Ben Travers' is having trouble with interference on his telegraph because of a storm. He goes to check the wiring and is killed by the mysterious creature.

The script retains this opening sequence, but with the addition of Vince spotting a strange light falling from the sky and Ben being killed while examining the generator. The storm becomes an eerily quiet night

combined with a mysterious fog (much easier to achieve).

Two men are left tending to the carbon arc lamp, a 'new fangled' device. They see a steamyacht approaching as the lamp fails.

This becomes the well-researched conversation between Vince and Reuben, with the lamp failure replacing the problem with the telegraph that causes Ben to leave his colleagues and investigate. The approach of the yacht is deferred to the end of part one. The idea of radio interference is cut, as it would negate an 'attempting to contact the mainland' sub-plot.

The TARDIS appears on a stormlashed promontory, the Doctor and Leela emerge to hear the screams from the shipwreck. With the shipwreck deferred to the cliffhanger, instead they investigate the lighthouse lamp not working.

Old Ben reappears dazed, almost drowned. The Doctor and Leela

arrive and the Doctor gets the lamp working again which attracts the survivors to the rock.

The original intention here seems to be that 'Old Ben' has been possessed/replaced; in the script this 'beat' is split into two successive walking-dead plots; Ben's corpse disappearing and then being discovered in the water, and 'Reuben's' reappearance in a state of shock. The idea of the Doctor repairing the lamp is replaced by the more sinister notion of it mysteriously returning to life.

The survivors enter the lighthouse, incensed that the lamp failure caused their yacht to crash. One of them is desperate to get to London to pull a political/financial coup. With the crash deferred, this provides material for Parts Two and Three.

Old Ben heads for the generator room where Joshua is working. There is a scream and Joshua is found dead, while Ben is a pitiful gibbering wreck saying something came out of the sea...

This final 'beat' also being split to provide both the cliffhanger to Part Two (but with Reuben as the victim) and the opening of Part Four where Vince is electrocuted.



## PART TWO

FIRST BROADCAST: 10 SEPTEMBER 1977

After watching the yacht strike, the Doctor, Reuben and Vince go to search for any survivors, leaving Leela to sound the foghorn.

■ Not really a 'fact' as such but Louise Jameson's delivery of "They will all die then," is an utterly glorious acting choice; taking a line scripted as an expression of horror, and delivering it as an expression of utter contempt.

■ Reuben tells Vince to bring the Schermuly, a rocket-launcher devised by William Schermuly in the late 1890s that fired rockets attached to a line, for use in naval rescue. However, when they reach the generator room Reuben has decided the Schermuly is no longer required as Vince isn't carrying it.

Whilst collecting a rope from the generator room, the Doctor experiences a brief electric shock. Upstairs in the lamp room, the light starts working again.

■ The implication being that the creature is hiding in the shadows as the Doctor, Vince and Reuben pass through the generator room, before following them outside.

The Doctor notes that the creature seems to need electricity. Leela spots the creature, a sinister green blob, dragging itself across the rocks below.

■ Unconstrained by the limitations of a TV studio,

Dicks' novelisation adds a scene with the Doctor, Reuben and Vince spotting a lifeboat emerging from the darkness, hauling it in and helping its four occupants onto the beach.

Vince and Reuben lead three of the survivors into the crew room. They are Colonel James Skinsale (Alan Rowe), an ex-colonial soldier in his fifties and Member of Parliament for Thurley, Lord Henry Palmerdale, a ruthless capitalist in his forties, and Adelaide Lesage, his attractive young secretary.

■ In the original *Rocks of Doom* outline Lord Palmerdale was 'Lord Peach-Palmer', Skinsale was the 'Rt Hon John Skinsalde' and Adelaide's surname was given as Couchon. The outline also includes two more characters; Skinsalde's wife Veronica and ▶



The Doctor takes charge.



◀ Peach-Palmer's valet, Herbert Burkin. Presumably as Dicks plotted the story he found that these two 'potential victims' were surplus to requirements, and replaced them with the character of Harker (not mentioned in the outline).

**In the lamp room, Leela tells the Doctor about the strange creature she saw. Reuben believes it to be the Beast of Fang Rock returned.**

■ The story of the Beast of Fang Rock, which turns out to be a figurative red herring, combines elements from *Flannan Isle* (see later) and *The Fog Horn* (aka *The Beast from 20,000 Fathoms*) written by Ray Bradbury in 1951. *The Fog Horn* takes place in a remote lighthouse where the sound of the foghorn causes a prehistoric monster to rise up from the deep (the horn sounding like the creature's own lament). The monster destroys the lighthouse tower but the crew survive, hiding in the cellar.

**Palmerdale orders Vince to bring him brandy. Vince refuses; "No liquor allowed in a lighthouse, sir. Against regulations."**

■ Another fact Dicks seems to have gleaned from *Lighthouses: Their Architecture, History and Archaeology*, page 253. 'Intoxicating drink was not allowed in lighthouses' following the fire at Eddystone in 1755.

**The Doctor enters in a dramatic flourish with Leela. He's intrigued as to why the yacht hit the rocks and wants to speak to the coxswain, Harker. Harker is still outside, securing the boat.**

■ The fact that the Doctor knows Harker's name indicates that they have already met and been introduced off-screen, when the Doctor helped rescue the survivors. The novelisation tidies up this point by having Palmerdale give Harker's name.

■ Given that *Horror of Fang Rock* had to be written to replace a story cancelled to avoid a clash with the BBC's 1977 adaptation of *Dracula*, the naming of a character 'Harker' seems unlikely to be a coincidence (Bram Stoker's 1897 novel *Dracula* includes the character Jonathan Harker).

**Vince goes to stoke the boiler, and the Doctor sends Leela to go with him. He then finds out that the survivors were bound for Southampton from Deauville. Palmerdale is desperate to reach London before the stock exchange opens.**

■ At the time this story is set, Deauville was an exclusive tourist resort, popular with visitors seeking the therapeutic benefits of its baths and the sea air, as well as the thrills of its racecourse. This story predates the opening of the lavish Casino Barrière in 1912 but there were other casinos in the town at the time.

**In the generator room, Leela hears something being dragged over the rocks outside. She sends Vince to get the Doctor and lies in wait with a spade as Harker (Rio Fanning) enters dragging a body behind him. The Doctor appears and sends Harker upstairs. The body is what remains of Ben's corpse. Leela thinks he was eaten by the Beast, but the Doctor believes he was subjected to a post-mortem examination. "Something wants to make a detailed study of human anatomy." They move the remains to the coal bunker as Vince enters.**

■ In the novelisation, the Doctor explains away the story of the Beast to Leela as 'One man kills another in a brawl, jumps in the sea in a fit of remorse. Third man spends weeks with a corpse for company and goes out of his mind.' This explanation bears a close similarity to an actual incident that took place at the Smalls Lighthouse in 1801 (see below) as well as the content of *Flannan Isle*.

■ Rather oddly, Vince goes up the stairs to look for the Doctor, but doesn't meet the Doctor coming down the stairs; presumably Vince was checking in a storeroom and the Doctor nipped past?

**Palmerdale tries to convince Harker to resume their trip to the mainland but Harker refuses. The Doctor tells Vince that Ben must have been only stunned and only appeared to be dead as a "strange effect" of the electricity. He then must've partly recovered, staggered outside and drowned.**

■ The principle of an electrical shock inducing temporary paralysis forms the basis of modern Taser weapons, as the electrical current freezes muscles in a state of involuntary contraction ('tetanus'); these muscles may include the diaphragm of the lungs, meaning the subject stops breathing and has the appearance of death. However, spontaneous recovery from this condition is rare, and, of course, the Doctor is lying.

**The Doctor collects a lamp from the crew room then heads outside with Leela, watched from the lamp room by Reuben and Vince. Leela shows him where she found the dead fish. The Doctor detects a strong electrical field using a compass. They are observed by the sinister creature.**

■ The Doctor's line about the electrical field explaining the phosphorescent glow seems to be a late addition to the script, as it interrupts a train of thought: "Strong enough to kill a man on contact [...] And fish at a distance of several yards." It's omitted from the novelisation.

■ The fact that the Doctor says the creature is phosphorescent rather than bioluminescent indicates that the glow is the result of the creature

"Is it a bird?  
Is it a plane?"



re-emitting the energy it has absorbed as light rather than as the result of a chemical reaction (how luminous deep-sea creatures, insects and fungi generate light).

**With Adelaide resting in the sleeping quarters, Palmerdale threatens to expose Skinsale once they return to the mainland; in return for ripping up his IOUs, Skinsale gave Palmerdale some confidential stock market information.**

**Meanwhile, the Doctor and Leela return to the generator room, the Doctor guessing that the creature created the fog to isolate them and was attracted to the lighthouse by the presence of electricity.**

■ The idea of a sea creature being inadvertently drawn to a lighthouse echoing *The Fog Horn*, while the concept of a creature being able to generate defensive fog recalls the novel of *Dracula*.

**In the crew room, Skinsale and Harker have fallen asleep. Palmerdale wakes Harker and asks him if he can operate the telegraph.**

■ Harker's mutterings were scripted; he wakes saying "She's going to strike" indicating he was dreaming about the recent accident.

■ Rio Fanning slightly fluffs one of his lines; after Harker is asked if he can use a Morse apparatus, his scripted line was, "Can I what?" rather than "Course I can. Can I what?"

■ The Morse telegraph and the Morse code signalling alphabet were invented by Samuel Morse and his assistant Alfred Vail in the early 1840s. Although another telegraph system had already been developed in the UK by Cooke and Wheatstone, the Morse system was adopted by the USA, and became the international standard.

**Palmerdale asks Harker to send a telegram to his brokers, but Harker refuses, blaming Palmerdale for causing the deaths of the captain and the rest of the crew. He attempts to throttle Palmerdale, waking Skinsale in the process. The Doctor enters and breaks up the fight, announcing with a grin that the lighthouse is under attack.**

**Outside, the sinister creature makes its way back to the lighthouse.**

## WHERE ELSE HAVE I SEEN...?

**ALAN ROWE**  
(1926-2000) Skinsale



**Other Doctor Who appearances:**  
*The Moonbase* (1967) as Dr Evans;  
*The Time Warrior* (1973/4) as Edward of Wessex;

*Full Circle* (1980) as Garif.

**TV appearances include:** *An Age of Kings* (1960) in various roles; *The Forsyte Saga* (1967) as Settlewhite; *The Mayor of Casterbridge* (1978)

as Mr Joyce; *Forever Green* (1989-92) as Geoff Bate.

**COLIN DOUGLAS**  
(1912-1991) Reuben



**Other Doctor Who appearances:**  
*The Enemy of the World* (1967-68) as Donald Bruce.

**TV appearances include:** *A Family at War* (1970-1972) as Edwin Ashton; *The Omega Factor* (1979) as Alfred

Olipant; *The Pickwick Papers* (1985) as Mr Wardle; *GBH* (1991) as Frank Twist.

**RALPH WATSON** (1936-) Ben



**Other Doctor Who appearances:**  
*The Web of Fear* (1968) as Captain Knight; *The Monster of Peladon* (1974) as Ettis.

**TV appearances include:** *Porridge* (1974) as Landlord; *Dave Allen at Large* (1976); *A Dinner of Herbs* (2000) as Dr. Brunton.





## 'The idea of an alien/supernatural presence causing the temperature to drop was familiar to viewers of *The Dæmons*...'

Upstairs in the lamp room, Reuben reminds Vince that last time the Beast came to Fang Rock, it killed two men and left the remaining third crewmember mad.

■ This aspect of the story of the Beast of Fang Rock resembles an incident at the Smalls Lighthouse in 1801. The lighthouse was manned by two men, one of whom was killed in an accident. Fearing prosecution for murder, his fellow keeper placed the corpse outside in a makeshift coffin; the coffin was then blown apart in a storm, leaving the corpse dangling outside, apparently waving in through the window. The bad weather meant that by the time the relief ship arrived the remaining keeper 'was almost demented'. Following this incident (related in *Lighthouses: Their Architecture, History and Archaeology*), all lighthouses had three-man crews.

Leela, Reuben and Adelaide join the Doctor in the crew room. The Doctor forbids anyone from leaving the lighthouse. Leela senses the air is getting colder again.

■ The idea of an alien/supernatural presence causing the temperature to drop being familiar to viewers of the *Doctor Who* stories *The Dæmons* (1971) and *Hide* (2013), as well as featuring in the film *The Exorcist* (1973) and numerous ghost stories.

Downstairs, Reuben is tending to the generators. Suddenly the lights go out and in the crew room, they hear his dreadful scream.

# HORROR OF FANG ROCK



## PART THREE

FIRST BROADCAST: 17 SEPTEMBER 1977

The Doctor and Leela rush downstairs. In the crew room, Adelaide becomes hysterical, and Harker decides to head downstairs too. When he reaches the generator room, he finds it empty, the main door open. Then Reuben emerges from the coal bunker, looking pale and distant, and walks slowly up the stairs. Power is restored, much to the relief of Adelaide, Palmerdale and Skinsale. They hear the sound of footsteps slowly climbing the stairs; it's Reuben.

■ Skinsale observes that Reuben "looked done in", even though he only glimpses him from behind.

The Doctor and Leela return to the generator room after having searched in vain outside for the creature that attacked Reuben. Harker informs them that Reuben is still alive, as he just saw him, going up the stairs.

■ The Doctor states "U by Q over R", incorrectly referring to the rule describing the electric potential due to a point charge (the value of U is *proportional to Q over R*), and goes on to explain that "in the space surrounding an electrically charged body an electric potential occurs which is proportional to the charge Q, and inversely proportional to the distance R from the centre", quoting verbatim from page 58 of *The Way Things Work: An Illustrated Encyclopedia of Technology* (1973).

The Doctor tells Harker to secure the exterior door, then hurries upstairs with Leela to find Reuben. They nip into the crew room *en route* and are followed upstairs by Palmerdale.

■ Skinsale mentions that some men make him uneasy, giving Salisbury and Bonar Law as examples. The Marquis of Salisbury was Robert Gascoyne-Cecil who, as well as serving as a Conservative Prime Minister three times, was also Secretary of State for India from 1874-78 under Disraeli, tying in with Skinsale's tour of duty in India (though as that was over twenty years before this story is set he may be referring to a more recent encounter, although not too recent as Salisbury died in 1903). During

the 1900s, Andrew Bonar Law was the Secretary of the Board of Trade and a member of the shadow cabinet. He later briefly served as a Conservative Prime Minister in the 1920s.

'Reuben' stands motionless in the sleeping quarters, his body glowing green. The Doctor and Leela attempt to enter, but the door is locked. The Doctor sends Leela downstairs with the message for Harker to 'keep the boiler pressure up.'

■ In the novelisation, Dicks has the Doctor and Leela first searching in the lamp room before being directed down to the sleeping quarters by Vince.

In the lamp room, Palmerdale offers Vince 50 pounds if he will send a message to the mainland. Vince agrees. The arrangement is overheard by Skinsale, who then slips away downstairs.

Outside, the sinister creature climbs the walls of the lighthouse.

■ As the sleeping quarters are above the crew room, Palmerdale has somehow managed to slip past the Doctor and Leela on the stairs without them noticing (as the Doctor is later under the impression that "there's no-one in the lamp room except the keeper").

Palmerdale steps outside onto the gallery as the Doctor enters. Downstairs, Harker has sealed the exterior door. Leela gives him the message to "keep the boiler pressure up" then collects a heavy hammer. Vince tells the Doctor that he's afraid that with Ben dead and Reuben mad, he's doomed to die.

Outside on the gallery, as the foghorn sounds, Palmerdale is killed by the sinister creature.

■ The novelisation tightens up the logic of this sequence by having Palmerdale consider returning to the lamp room as he doesn't actually have any reason to hide from the Doctor.

Skinsale tells Adelaide precisely what he thinks of Palmerdale, provoking her into leaving him alone in the crew room to examine the Marconi Telegraph. The sinister creature returns to ►

All doomed to die...





◀ the sleeping quarters and transforms back in 'Reuben'. Leela attacks the door to the sleeping quarters with the hammer, drawing the Doctor's attention. Adelaide also appears, searching for Palmerdale, but the Doctor sends her back to the crew room.

■ The Doctor informs Leela that she is breaking the Malicious Damage Act of 1861, one of a number of acts passed by Palmerstone's Liberal government to consolidate existing laws. Lighthouses were indeed covered by the act, with Leela liable for three years' penal servitude or up to two years' imprisonment.

Vince discovers that Palmerdale has vanished from the gallery and, fearing incrimination, burns the money. The Doctor tells Leela to search for Palmerdale downstairs, then joins Skinsale and Adelaide in the crew room. He informs them that they are in danger from a hostile alien from a distant planet.

■ This prompts Skinsale to mention his enjoyment of the 'scientific romances' of Herbert George Wells, whose works include *The Time Machine* (1895), *The War of the Worlds* (1898) and *The First Men in the Moon* (1901). Herbert himself would, of course, make a memorable appearance in the 1985 Colin Baker story *Timelash*.

Vince uses the speaking-tube to inform the Doctor that Palmerdale has fallen from the gallery. The Doctor and Skinsale head downstairs, unaware they are being watched by 'Reuben' in the shadows. Alone with Leela, Adelaide tells her how she should have listened to her astrologer, Mrs Nethercott.

■ Leela guesses that Mrs Nethercott is a shaman, the equivalent of Neeva in *The Face of Evil*.

The Doctor recovers Palmerdale's corpse and carries it upstairs to the crew room, leaving Harker to re-secure the exterior door. In the crew room, Adelaide accuses Skinsale of murdering Palmerdale; he admits following Palmerdale upstairs and overhearing that he intended to send a message to the mainland. "Ah," says the Doctor, lifting the cover of the telegraph to reveal its ruined wiring. "So you came down here and wrecked the telegraph."

■ The Doctor says that Skinsale has put all their lives in danger, even though he has had plenty of opportunity to use the telegraph prior to this scene (although there would be little point, as they are cut off by the fog).

'Reuben' makes his way downstairs to the generator room as Harker finishes securing the door. In the lamp room, Vince discovers that there is no longer enough pressure from the engines to sound the foghorn.

■ A plot detail taken from *Lighthouses: Their Architecture, History and Archaeology*, which goes into some detail about how fog sirens were powered by steam or hot air from the coal engines.

## RUTAN FOR THE OPPOSITION!

**F**ollowing their sole television appearance in *Horror of Fang Rock* (as far as we know – one can never be too sure with shape-changers) the mighty Rutans have gone on to conquer a variety of spin-off media. Most notably, they featured in *Shakedown: Return of the Sontarans* (1995) a spin-off video written by Terrance Dicks who also novelised and expanded the story as *Shakedown* for Virgin Books' *New Adventures* range in the same year. The video relates events on the

solar yacht *Tiger Moth*, seized by the Sontarans attempting to track down a Rutan saboteur. Hunted through the depths of the ship, the Rutan kills and takes on the forms of various crew members and passengers.

A Rutan also appeared in the 2009 'Quick Reads' BBC novel *The Sontaran Games*, disguising itself as a competitor in the Globe Games in the hope of causing a diplomatic incident. Rutans also featured in *The Gunpowder Plot* computer game

(available on the BBC website in 2011), and the *DWM* comic strip *Pureblood* in 1992, where they allied themselves with some non-cloned Sontarans in fighting the cloned variety. And finally, they took centre-stage in the *Doctor Who* audio adventure *Castle of Fear* (Big Finish, 2009), in which two Rutans have come to Earth in pursuit of *The Time Warrior's* Lynx and take residence in a twelfth century castle to conduct experiments in cloning.



## 'After delivering the line "You are a Time Lord" Leela has an uncharacteristic fit of the giggles.'

The Doctor explains that Palmerdale was killed by a massive electric shock before he hit the ground. Vince calls to report that the boiler pressure has fallen. Everyone rushes downstairs. ■ By which point 'Reuben' has already made his way up the stairs and past the crew room in a quite uncharacteristic turn of speed.

The Doctor discovers Harker's electrocuted corpse. Skinsale leads the even-more-hysterical Adelaide upstairs as the Doctor and Leela investigate the coal bunker. There they discover the corpse of the real Reuben. He's been dead for hours. "The chameleon factor", says the Doctor.

■ As rigor mortis has set in, that means the events of this episode have spanned approximately three hours (although electrocution hastens the process, exposure to the cold slows it down).

■ Tom Baker idiosyncratically pronounces "chameleon" with a 'sh' at the beginning rather than more tradition 'k' sound. The Doctor also incorrectly describes the ability of the creature to shape-shift as "lycanthropy", which is specific to a transmutation into a wolf or a psychological delusion that the affected person has (or can) transform into an animal.

"I've made a terrible mistake," says the Doctor gravely. "I thought I'd locked the enemy out. Instead I've locked it in. With us."



## PART FOUR

FIRST BROADCAST: 24 SEPTEMBER 1977

■ The reprise of the previous episode now has the sound of the sea in the background, presumably a mistake during dubbing.

In the lamp room, 'Reuben' enters and electrocutes Vince. Leela shovels more coal into the generators as the Doctor explains that the creature has the ability to change shape.

■ After delivering the line "You are a Time Lord" Leela has an uncharacteristic fit of the giggles.

The Doctor finds a power relay fixed to the generator, and deduces there must be a signal modulator higher up the tower, sending a distress signal.

■ The power relay being placed at some point near the end of Part Two, as when the creature takes Reuben's form in Part Three he walks straight through the generator room.

Leela informs Skinsale and Adelaide that Harker is dead and they must now fight for their lives. Adelaide faints. Meanwhile, the Doctor searches the sleeping quarters.

■ Discovering, amongst other things, an anachronistic saucy seaside postcard by Donald McGill.

He's forced to hide by dangling out of the window as 'Reuben' enters, scans the room, then heads downstairs to the crew room. The Doctor finds the signal modulator outside the lighthouse. In the crew room, 'Reuben' kills Adelaide.

■ The initial draft of this episode ended with both Adelaide and Skinsale surviving the adventure and remaining on Fang Rock. The script was revised to make the conclusion match that of the *Flannan Isle* poem.



Reuben the Rutan!



The Doctor steals Reuben's watch.



Rutan on the rampage!



"Don't it make my brown eyes blue."



# HORROR OF FANG ROCK



Shocking!

■ Mutter's Spiral is the Time Lord designation for the Milky Way galaxy, first mentioned in *The Deadly Assassin* (1976).

**The Rutan plans to use Earth as a launch point against "the Sontaran rabble" and is now waiting for its Mother Ship to home in on its signal. The Doctor admits that he's disabled the signal modulator and the primary signal.**

■ The idea that the device fixed to the generator has been broadcasting a 'primary signal' vaguely contradicts what was established earlier in the episode, that it was providing a power source for a signal

modulator that was doing the actual transmitting.

The Doctor dashes up to the lamp room with the Rutan in pursuit. As the Rutan advances over the gunpowder spread over the stairs by Leela, the Doctor throws a match and it explodes into flame. The Rutan is wounded and slithers down the stairs. The Doctor explains to Skinsale and Leela that it is a creature from Ruta III, an icy planet, and that it could be killed with a flamethrower.

■ The Doctor having already worked out that 'heat might be a method of defence' in Part Three.

**Skinsale suggests using the Schermuly rocket-launcher which he brought up from the service room, but the Doctor instead suggests using the signal rocket launcher from the lamp room gallery.**

■ The launcher he was about to use in Part One. The original draft of the script had the Doctor

discovering, rather implausibly, an eighteen-pounder cannon of the type more usually found on frigates, remarking that the last time he saw one was at Trafalgar.

■ The novelisation has Skinsale visiting the service room during the Doctor's explanation about Ruta III to collect the Schermuly, and has the Doctor pop down there to collect the rocket launcher.

**The Doctor fills the rocket launcher with odds and ends. He's more concerned about the imminent arrival of the Rutan Mother Ship. If he could knock that out, as well as the scout ship, it might deter them from ever coming to Earth again.**

■ The line about destroying the 'scout ship' seems a little odd, as it crashed into the ocean several miles away and so either has already been destroyed or the Doctor forgets to deal with it! Dicks omits this point in the novelisation.

**The Doctor reasons that to destroy the Mother Ship he'd need an amplified carbon oscillator to create a laser beam. Leela suggests using the lighthouse's carbon arc lamp.**

■ The use of the word 'oscillator' is pure technobabble, as carbon arc lamps don't oscillate; let us assume it refers to the oscillation of the light waves it produces (as does the 'amplified' part *ie*, the light's intensity).

**The Doctor thinks Leela's idea might work, but he'll need a diamond to focus the beam. Skinsale says that Palmerdale was carrying diamonds. But his corpse is downstairs in the crew room.**

■ More technobabble, as the script refers to the lamp as a 'primary beam oscillator'. However, the use of a diamond as a laser gain medium to amplify light (rather than focusing it) is scientifically valid and currently being researched at the University of Strathclyde. ►

Leela throws a knife at 'Reuben' but it passes through him harmlessly. She then escapes upstairs with Skinsale, passing the Doctor on the stairs. He tells her to go to the service room with Skinsale, collect maroons from a locker, break them open and scatter the gunpowder on the stairs.

■ The Doctor presumably having visited the service room during the previous episode; just before he spoke to Vince in the lamp room seems the most likely point (the Doctor doesn't visit the service room to collect the signal rocket in part one).

**He greets 'Reuben' cheerfully. 'Reuben' decides it is no longer necessary to maintain a human shape, and transforms into a green blob-like Rutan!**

■ Dicks' script noting that 'the fully transformed Rutan shimmers weirdly, emitting a shrill, triumphant ululation' and that 'it speaks in the plural, since Rutans have little concept of individual identity, seeing themselves as the Rutan, the all-conquering mother race' (a point also noted in the novelisation). The novelisation describes the Rutan as 'a huge, dimly glowing gelatinous mass, internal organs pulsing gently inside the semi-transparent body. Somewhere near the centre were huge many-faceted eyes and a shapeless orifice that could have been a mouth.'

■ The decision to make the monster a Rutan was made late during the writing process; indeed, given the Doctor's inability to identify the monster, it seems that up until this scene was scripted the plan was for the alien to be of a hitherto unknown species (after the Rutan has transformed, it's implied that the Doctor has met them before; "when you've seen one Rutan, you've seen them all").

**Leela and Skinsale reach the lamp room, discovering Vince's corpse. Learning that the Rutan is on Earth as part of a scouting mission, the Doctor guesses that it is here because the Rutans are losing their war with the Sontarans, and no longer hold the Mutter's Spiral.**

■ The Sontarans having made a reconnaissance of Earth in *The Time Warrior* (1973/4) which is where the Rutans were first mentioned, a squadron of Rutan fighters being responsible for bringing down Lynx's ship. In *The Poison Sky* (2008) we learn that, by the early twenty-first century, the war has been raging for 50,000 years. The Earth would later regain strategic importance in the never-ending war in the early 16080s (according to the *Doctor Who* audio story *Wirrn Isle* (Big Finish Productions, 2012) taken in conjunction with 1975's *The Sontaran Experiment*).

The Doctor and Leela are all that stand between the Rutans and world domination.





# THE FACT OF FICTION

■ The notion of using a diamond as part of a device to magnify light was, of course, revisited in *Tooth and Claw* (2006) where Prince Albert has concocted a plan to destroy the werewolf by creating a light chamber with the Koh-i-Noor diamond as a crucial component. The Doctor, no doubt recalling the time when he did a very similar thing in *Horror of Fang Rock*, is quick to deduce Prince Albert's scheme.

## The Doctor leaves Leela with the rocket while he and Skinsale head downstairs.

■ The Doctor tells Leela not to fire until she sees the "green of its tentacles", a play on the famous order "Don't fire until you see the whites of their eyes", attributed to Colonel William Prescott at the Battle of Bunker Hill in 1775 (though this may be apocryphal, and there is evidence of the phrase being used before that date).

## Skinsale retrieves the diamonds from Palmerdale's body belt as the Rutan advances up the stairs. The Doctor selects a diamond, then tosses away the rest as he hurries upstairs.

■ Almost as though the Doctor is goading Skinsale into picking them up; Skinsale could, of course, collect the diamonds at a later date, but his greed overwhelms him.

## Skinsale attempts to retrieve the diamonds and is killed by the Rutan. The Doctor dashes into the lamp room, the Rutan in pursuit. Leela fires the rocket, mortally wounding the creature, which dribbles away downstairs.

■ The script specifying a shot from the Rutan's point-of-view as the rocket is fired.

## Leela goes downstairs to taunt the dying Rutan as the Doctor gets to work on the lamp. Leela returns to the Lamp room just as the Rutan Mother Ship appears in the skies outside.

■ Described in the script as 'a fiery glowing vortex, rather than a clearly-defined space ship.'

■ The fog surrounding the lighthouse has now dispersed, presumably neutralized by the Rutan in order to facilitate escape.

## The Doctor aims the lamp at the ship, switches it on and rushes downstairs with Leela, warning her not to look back. Leela collects her knife from the crew room and they rush outside, sheltering



Tom Baker finally gets a talking cabbage as a companion.

The blue-eyed Louise Jameson as Leela.

# 'Louise Jameson had found the contact lenses used to change her eye colour uncomfortable...'

behind some rocks. Leela looks up as the lighthouse beam connects with the Rutan Mother Ship, destroying it in a flash. Leela is briefly blinded, before recovering her sight, but with her brown eyes turned blue.

■ The behind-the-scenes reason being that Louise Jameson had found the contact lenses used to change her eye colour from blue to brown uncomfortable and asked for them to be changed. However, the use of a laser to destroy pigment in the eye (rather than causing its 'dispersal') and thus change brown eyes to blue is perfectly plausible; in 2011 it was reported that a California doctor, Gregg Homer, was seeking funding for clinical trials of such a process.

■ The *Doctor Who* audio story *Valley of Death* (Big Finish Productions, 2012) refers to this scene, as the Doctor warns Leela about looking into the Liron sun; Leela responds that "I did not look. I have made that mistake before."

## The Doctor leads Leela into the TARDIS, quoting from 'the ballad of Flannan Isle' by Wilfred Gibson.

■ The poem *Flannan Isle* being one of the principal influences on the story. The poem, published in 1923 but written several years earlier, relates the true events that took place on Flannan Isle in the Hebrides in 1900. A lighthouse had been established there the previous year, with three lighthouse-keepers present; James Ducat, Donald Macarthur and Thomas Marshall. The steamer *Achtor* passed the lighthouse in December, bound for Leith from Philadelphia reported that the lighthouse's light was not operating. The arrival of a relief ship on the island was delayed until Boxing Day due to poor weather; when the *Hesperus* finally reached the island, Joseph Moore, the relief keeper was put ashore and discovered the lighthouse to be empty. Everything within the lighthouse was in order, with the log being kept until 13 December, and wind, temperature and barometer readings recorded for the next two days on a slate. The conclusion was that the keepers fell victim to poor weather and were swept out to sea whilst attempting repairs.

■ The poem itself was based on newspaper reports which invented additional/incorrect details. Hence the poem mentions a lighthouse-door 'That gaped for us ajar' (the entrance door was found closed), 'a table, spread/For dinner, meat and cheese and bread/But, all untouched' (no

such thing was found) and 'And an overtopped chair' (again, untrue). It goes on to relate, in typically lurid fashion, how the island had been the location of previous deaths and/or descents into madness. The incident also inspired a 1979 opera by Peter Maxwell Davies, *The Lighthouse*, the early Genesis track *The Mystery of the Flannan Isle Lighthouse* (first demoed in 1968) and the 1999 film *Lighthouse*. ■ As well as quoting the poem, *Horror of Fang Rock* broadly follows its story, even providing a possible 'explanation' for the mysterious disappearances. The novelisation makes the link even more explicit, by having Leela ask the Doctor 'What will the people of this time say about all this? What will they think happened here?' to which the Doctor replies, 'Who knows? Someone will probably write a poem about it.'

■ Which suggests that at some point the intention may have been for this story to be based on the real events of Flannan Isle, rather than the fictional Fang Rock (also bearing in mind the odd line about fog 'from Iceland' and that Flannan Isle was also on a shipping route (the Atlantic steamer *Achtor* passing Flannan Isle becoming the cross-channel yacht that strikes Fang Rock).

■ We don't know who next visits Fang Rock, but their shock at discovering the various corpses littered about the place will hopefully be partially assuaged by the discovery of a pile of diamonds on the stairs. **DWM**

## FURTHER INFO

**DVD**  
COMPANY BBC Worldwide  
YEAR 2005  
CAT NO  
BBC DVD 1356  
AVAILABILITY Still surviving

**VIDEO**  
COMPANY BBC Video  
YEAR 1998  
CAT NO  
BBCV 6536  
AVAILABILITY Eaten by the beast

**SOUNDTRACK**  
COMPANY AudioGo Ltd  
YEAR 2012  
NARRATOR Louise Jameson  
AVAILABILITY Still surviving

**NOVELISATION**  
COMPANY WH Allen & Co  
PLC/Target Books  
YEAR 1978  
BOOK NO 32  
AUTHOR Terrance Dicks  
AVAILABILITY Eaten by the Beast



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# FAMILY FORTUNES

We asked 100 people 'what is your favourite scene from *Doomsday*?' And our survey said...

BY JACQUELINE RAYNER

**A**ccording to Plato, every soul knows everything that has ever existed, even prior to birth. By this reckoning (and to twist a philosophical concept to breaking point merely to serve the interests of this column), at the moment

I was born I had seen every *Doctor Who* story up to *The Time Monster* Episode Five. It was just that I couldn't remember them, even if I tried really hard. Irritating. I thought I'd made a breakthrough recently when I managed to recall an entire episode of *Galaxy 4*, but it turned out that was less a prenatal experience summoned from my subconscious and more an actual extra on *The Aztecs* Special Edition DVD. (I wasn't too disappointed, as the episode was surprisingly brilliant. I especially loved how Steven, having taken over lines meant for Barbara, also adopted her cardigan and big hair look.)

But putting aside the Ancient Greeks, thanks to the goodness of videos, DVDs and repeats, everyone is now able to see all the *Doctor Who* from before they were born, apart from the still-missing 106 episodes. So when we sat down as a family the other weekend to watch *Doomsday* – the last episode broadcast before our sons were born – it shouldn't have been much of a big deal.

Except it was. It brought home the difference between pre-child and post-child *Doctor Who*,

because rather ironically for the last story we saw as a childless couple, *Doomsday* is one of the best family experiences across the whole of *Doctor Who*'s 50 years.

Every fan knows that *Doctor Who* is family viewing. It's drummed into us. "Are you still watching that silly kids' programme?" an ignorant acquaintance may sneer. "It's not just for children!" we are taught to reply. "It's a family show! It has layers!"

And here, in *Doomsday*, is the proof of that. It has something for everyone. Here are our examples...

**Fan Twin's Favourite Bit: DALEKS VS CYBERMEN!** Well, of course it had to be. This scenario has featured so often in playground battles and home-drawn comics that people quite often assume it was happening on TV all the time; it is the most exciting *Doctor Who* event that any child could imagine. Fan Twin was so excited that he was running around the room being both Daleks and Cybermen and yelling EXTERMINATE! DELETE! EXTERMINATE! DELETE! for at least half the episode.

**Non-Fan Twin's Favourite Bit: PETE RESCUES ROSE.** The Doctor always saves his friends. Always. Except this time he didn't. Rose was lost. And then Pete

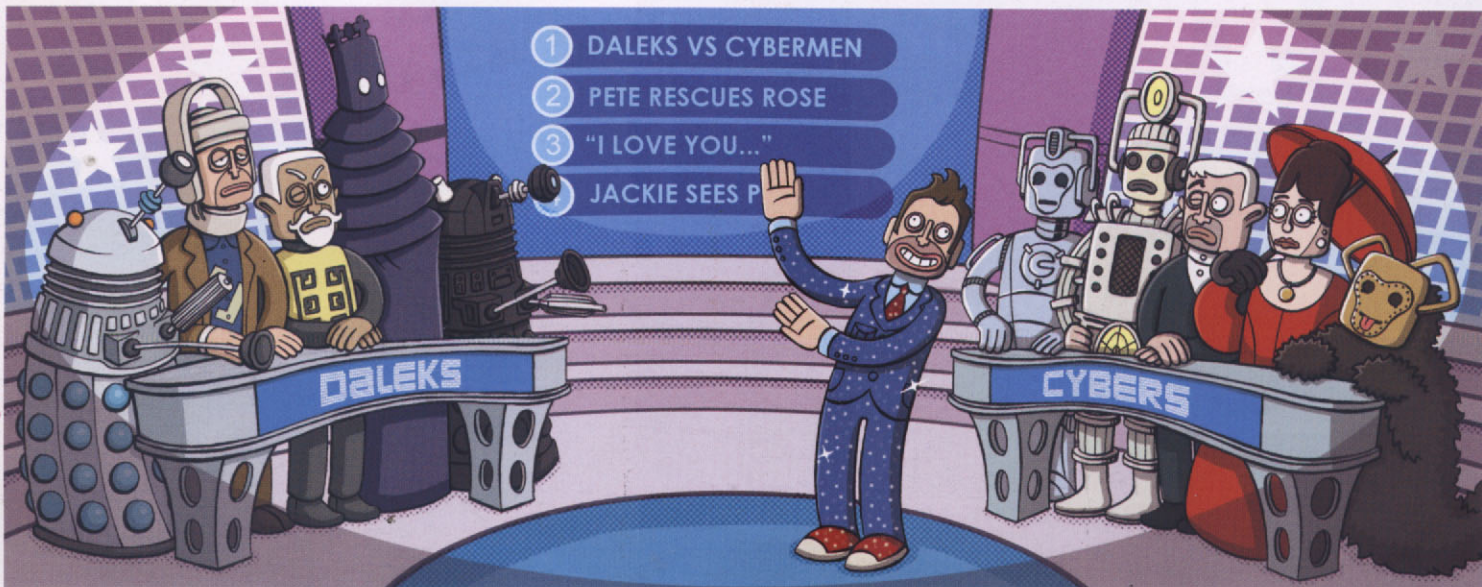
appears, and snatches her from the jaws of doom. How reassuring is that, when you're a child? That trust that your mum or dad will save you, no matter what; that your dad is even more super than the actual superhero. In this case, Rose's father has even come back from the dead to save her. It's an enormously powerful moment.

**Husband's Favourite Bit** (in his own words): ROSE TELLS THE DOCTOR SHE LOVES HIM. Because this is the culmination of two years' worth of human drama. Everybody knows that Rose loves the Doctor, Mickey knows, Jackie knows, the viewers at home know. But Rose hasn't been able to express it, because she can't risk altering the status quo. But this is *Doomsday*. This is her only chance to say what we've all at times been both simultaneously terrified and desperate to do. I love you. Gut-wrenching pain in three words. Forget Daleks vs Cybermen – this is what this story is really about.

**My Favourite Bit: JACKIE SEES PETE.** Oh oh oh. I have watched this bit again and again and again, and every single time it makes me cry with happiness. Oh, I'm welling up now just thinking about it. Her husband was dead. His wife was dead. Then they found each other again... To anyone who's ever lost someone they loved, it's hard to imagine a more beautiful moment. It would have been so easy for this scene to be mawkish or saccharine, but the writing is perfect. Jackie's lines are funny, because we know her so well. Pete seems almost callous for a moment as he tries to be realistic about the situation – but love triumphs.

There. Every member of the family has their entertainment needs satisfied, whether action or emotion, comedy or tragedy. (Of course, its appeal is wider than just those four examples. Watch a story with any group of people – old or young, straight or gay, male or female, parents or non-parents – and you'll find it speaks to them in different ways.) And on top of that, I've learned that my beloved husband is a soppy romantic. *Doctor Who*. The gift that keeps on giving. **DWM**

**'Rose's father has come back from the dead to save her. It's an enormously powerful moment.'**





# THE **DWM** REVIEW

**PLUS!** A PREVIEW OF **UPCOMING RELEASES**

**'This upgrade manages to capture the essence of the Ice Warriors, making them imposing and solid.'**

Cold War **TELEVISION**

# 65



**70**

'Other than a single-minded desire to see their plan through, it's probably poor craftsmanship that scuppers the Terileptils.'

*The Visitation*  
**DVD**



**74**

'Imagine if Jo Grant really was aware that she was a character in a glam horror TV show and she could actually take over your TV.'

*The Scorchies*  
**AUDIO**



**75**

'Tom Baker rises to the occasion by giving us one of his Doctor's rare but shockingly effective moments of sheer fury.'

*War Against the Laan*  
**AUDIO**

TELEVISION

DVD

AUDIO

BOOKS



# The Rings of Akhaten

The Doctor takes Clara to the Festival of Offerings, where the Old God is waking from his slumber. But what about the viewers...?

REVIEW BY **GRAHAM KIBBLE-WHITE**

**TELEVISION** BBC One/BBC One HD

**STARRING** Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Emilia Jones (Merry), Michael Dixon (Dave), Nicola Sian (Ellie)

**WRITTEN BY** Neil Cross

**DIRECTED BY** Farren Blackburn

**FIRST BROADCAST** 6 April 2013

**C**lara's first declaration upon officially jumping aboard the TARDIS is to see "something awesome." Well, maybe next week.

*The Rings of Akhaten*, written by Neil Cross (creator of the superb BBC One thriller *Luther*), is by some stretch the least awesome *Doctor Who* we've encountered for a long time. Honestly, it's galling to say that, but this is a tale starved of jeopardy and instead stuffed with corny sentiment. The perception of *Doctor Who* fans may be that we inhabit the chillier outer rings on the emotional spectrum, but, even still, I once cried at *Motorway Cops*. This? There wasn't a wet eye in the house as pathos ran nauseatingly amok. A cute little girl, the relentless singing, a keepsake from Mum, the Doctor spelling out his do-gooding mission statement – this was sugar-coating on a Rowntree's scale. Even the invulnerable Matt Smith looked strained by the Time Lord's interminable blubbing before the angry-faced sun called Grandfather.

With such syrupy gloop sticking underfoot, the story slows so badly that by the 20-minute mark we still haven't got past the head-swaying Muppet choir. One imagines Statler and Waldorf in the balcony. Statler: "Wake up you old fool! You slept through the song!" Waldorf: "Who's a fool? You watched it!"

There's a mighty disconnect between this and the smartness and speed of the current day series. So much so, it would be easy to believe Cross hadn't seen an episode since the 1980s. Even the leftfield mention of the Time War feels as if it's come from a quick consult with Wikipedia. Otherwise, the script conforms to a hazy, outdated concept of the show wherein it's all about outer space, you pack in a lot of creatures, faux-religious mumbo jumbo, some moralising, some kind of wobbly undersized futuristic vehicle and you spuriously split up the Doctor and his companion at the end of the first act. There's a secret passage in this story – a secret passage, *I ask you!* – which can be sung into existence, and when the monster topples we're then told he wasn't really the monster after all. At which point another monster bustles along to be similarly browbeaten off the screen. I feel blue.

But it starts with promise, we can at least have that. Leaves on a street, our hero reading – as he jolly well should – a *Beano Summer Special* from 1981, and the slightly sinister concept of the Doctor stalking his companion through time. He's not

content to let Clara's tale resolve itself, in fact, he's not even prepared to trust her. That puts their relationship onto an interesting footing, even if this sequence did feel a little reminiscent of the Amelia/Amy Pond situation. The moment, later on, when Clara concludes the TARDIS is nursing some animosity towards her, feeds into the paranoia and promises interesting developments to come. There's also nice restraint – sorely lacking elsewhere – in the telling of Ellie Oswald's young death, economically establishing a backstory we weren't expecting to even get for the new companion. Although, please don't let "Oh my stars" become a thing.

From there, it's off to Akhaten, and one of the episode's other small victories; the initial, stunning visualisation of a civilisation floating on a distant space rock and an ancient pyramid glinting under an alien sun. If only we could have left it there. Once we get indoors, we find the show flexing its muscles further, working out its longstanding *Star Wars* grudge by staging its variant of the cantina scene. There's no doubt *Doctor Who* is now well up to the task of populating its stories with competently realised and varied creatures. It's got nothing to prove. But in doing so, it takes a specifically un-*Doctor Who* approach to its creations, turning the aliens into a freak show, something to be goggled at, rather than truly met. This one barks like a dog, while that one looks like the green-headed golem made infamous in *Star Trek's* end credits.

Lip service is also paid, and probably thankfully so, to that forever dreary staple, the space-age religious order. There's nothing duller than *Doctor Who* spelling out the detailed spiritual beliefs that underpin some fictional hooded clan. The Sunsingers of Akhet (a name that teeters perilously close to evoking some sort of OAP 'sun seekers' holiday outing) are but the latest pretenders to the Headless Monks or the Sisterhood of Karn. However, aside from their penchant for red robes, unfortunate facial eczema and *Sing Date* inspired musical collaborations across the asteroids, they take up little of our time.

*The Rings of Akhaten* – and I have to refer to my notes every time I write that impossible to assimilate title – is, at its very worst, something the series *never* is nowadays. It's mockable *Doctor Who*. Aside from the immature emotional sludge, even the bits we should be able to rely upon don't always work. The space scooter stuff, in particular, is most unfortunate, bringing to mind images of Sam Jones hanging off a similarly slow-moving vehicle in the 1980 *Flash Gordon* flick. As Brian Blessed might say, things really do take a *diivie* here, and it's comical how, when Clara makes her return journey on the thing, it's cheated. We only see her alighting the moped having 'just arrived'. A trick of *The Pirate Planet* vintage.

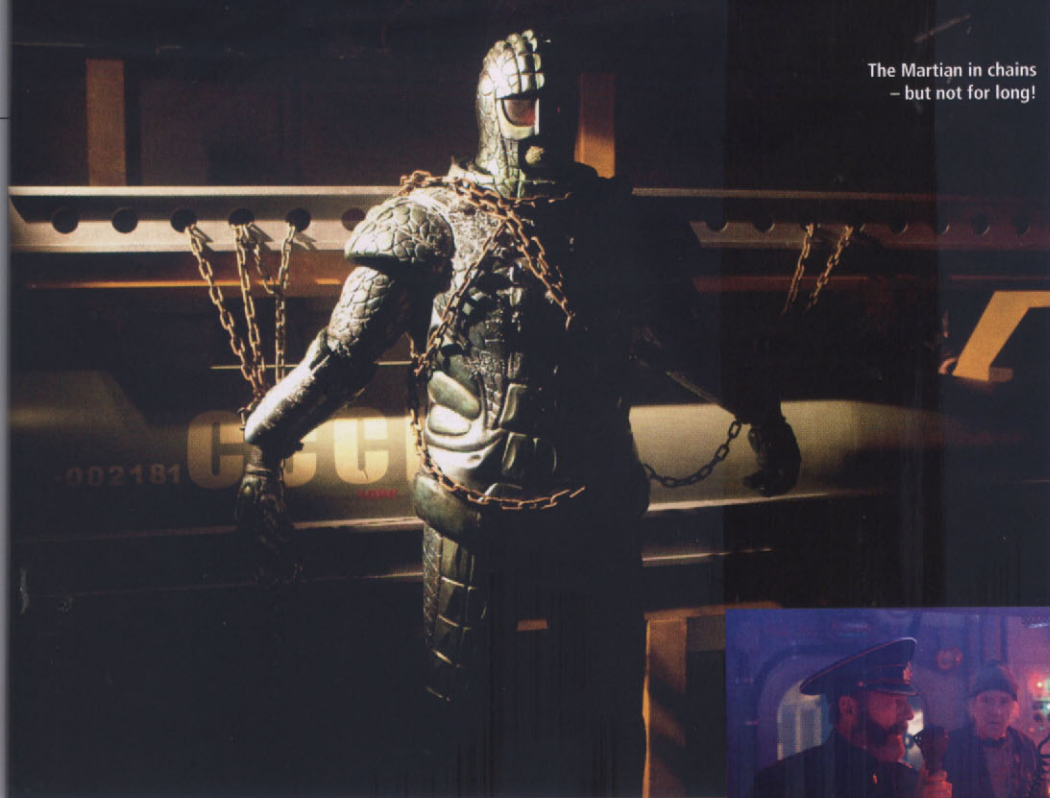
Writing a critical review of something is normally a lot more fun than singing praises. In this instance, that's not true. It's actually discomfiting to be addressing a new *Doctor Who* episode in such terms, here in *DWM*. It makes me sad. Neil Cross, as he's proven elsewhere, is a great writer. His script passed across the desk of Steven Moffat – a terrific writer. How did it all go wrong? Worse still, scarcity of episodes in recent times has resulted in each being plugged as a movie-sized event. This isn't that. Contrary to the Doctor's ethos, in this instance let's just walk away. **DWM**

**'The story slows so badly that by the 20-minute mark we still haven't got past the head-swaying Muppet choir...'**



The Doctor gives Clara her first taste of an alien world.





The Martian in chains  
– but not for long!

# Cold War

After being kept on ice for nearly 40 years, the Ice Warriors make their eagerly awaited twenty-first-century return. So did *Cold War* impresssssss?

REVIEW BY GRAHAM KIBBLE-WHITE

**TELEVISION** BBC One/BBC One HD

**STARRING** Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), David Warner (Grisenko), Liam Cunningham (Zhukov), Tobias Menzies (Stephashin), Nicholas Briggs (voice of Skaldak)

**WRITTEN BY** Mark Gatiss

**DIRECTED BY** Douglas Mackinnon

**FIRST BROADCAST** 13 April 2013

**T**he thing about Mark Gatiss, as evidenced by all his scripts thus far, is the man has a preternaturally firm grip on what makes for strong, unfancy *Doctor Who*. *Cold War* is another case in point.

Beautifully directed by Douglas Mackinnon, this story is, of course, the adventure that thaws out the Ice Warriors following a 39-year stint in deep freeze, and borrows licks from Rob Shearman's *Dalek*, which performed a similar function for the pepperpots in 2005. In both tales we find a lone proponent of an alien race portrayed as a planet-razing threat. We also see the creature in chains, communing with the Doctor's companion and then going on to debut a hitherto unseen talent – in one, the Dalek's swivelling midriff, in the other, the Ice Warrior's ability to shed its armour (two features, incidentally, that should be incorporated into the next John Barrowman action-figure). Along the way the script also pilfers from the setting and preglasnost paranoia of *The Hunt for Red October* plus, in its spindly, face-grabbing nudie Martian, the *Alien*

film franchise ("It's in the walls!" being a particularly marked allusion). That's not necessarily a bad thing; many of *Doctor Who*'s most successful productions have worn their influences on their sleeves. But it does mean that while *Cold War* entertains, it rarely surprises.

Even the opening gag is well-worn. We're chucked on board a superbly realised Soviet submarine in 1983 as the captain readies to make a nuclear strike... only for us to discover it's a training exercise. But it's in the story's favour the action kicks off early – very early – and then doesn't let up. From the point the gung ho young Soviet takes a blowtorch to Skaldak's ice tomb, dripping water becomes a constant presence in this adventure, an effective representation of the persistent danger facing everyone.

In the same way we recognise bits of the story, we're also already familiar with Liam Cunningham's



The Martians  
are coming!

Captain Zhukov who's hewn from that template of a noble, conflicted Russian who doesn't want a bar of the "sabre rattling" going on between East and West. Then there's his plot-progressing, fiercely ambitious subordinate, Lieutenant Stepashin (Tobias Menzies, who really must speak to his agent about all the despicable bounders he's playing of late), an old school Commie who talks – as only someone in fiction could – of "this mewling time of peace." That he never quite completed his designated story arc by entering into a full-blown pact with the Ice Warrior only to then be killed by the creature at a moment of great bathos, is a surprising oversight. Likewise, putting a terrific actor such as David Warner in the ghost of a role that is Professor Grisenko. The prof is given a Hollywood 'character quirk' – his love for British synth pop – but little else. Forgive me for sticking my head up, here, between you and the TV screen, but I once interviewed Warner for his role in the 2009 *Doctor Who* animation *Dreamland*. I opened by asking him if he could tell me about his character, the alien Lord Azlok. He replied: "Yes, but he's a cockroach, love." Perhaps he took an equally sanguine approach to Grisenko.

So the characters are all familiar archetypes, but in this instance, it helps. At speed, we recognise who's who and what their motivations are, meaning everyone can jump straight into a plot, which is hurtling along at a rate of knots. Like all of Gatiss' *Doctor Who* stories, there's nothing of great complication, although a little thematic fun is had with the concepts of mutually assured destruction and the Cold War. Thankfully, he doesn't delve too deeply into the Ice Warriors' lumpen obsession with honour, which has always been damnably dull – a far too easy way for a writer to motivate them into either aggression or peace. Yes, the story's slightly weak resolution, wherein a spaceship that wasn't going to arrive then arrives, does end up pivoting on the Martians seeing the "honour in mercy," but thankfully it's without a lot of pontificating along the way. Hooray for that.

Let's talk about the new-look Ice Warrior, then. For my money, it's the best reinvention so far of an old *Doctor Who* foe. The initial response is to declare the beastie has barely changed – but that's the cleverness of this upgrade. It manages to capture the essence of the Ice Warriors, perhaps edging closer to how we remembered them than how they ever actually were. This thing is imposing and solid, giving the impression of real weight. Compare the new with the old side by side and you'll see the 2013 model has been sensibly reshaped. Rather than those mighty childbearing hips, the bulk is now at the shoulders suggesting great physical power. The pincers have gone, and although they were something of a motif, the three-fingered gloves are a sensible compromise for what, in truth, was a wholly impractical feature. Plus, those tendrils are very natty and silence the usual criticism about monster paws being unable to operate heavy machinery.

Quibbles? It's a shame to lose the tufts of hair around the joints, which conferred a pleasing organic feel upon the shell. And I'm less enamoured by the realisation of the Martian within. I wish we hadn't gone any further than the furtive glimpses of red eyes and a cruel mouth mostly obscured behind the vapours in the submarine's service ducts. That left something to conjure with. The unambiguous shots of the creature at the episode's end reveal it as a not especially memorable CGI tortoise. It's a ▶



Clara learns the harsh realities of time travel.



**'It's good that Clara is given an instance of reticence. She's under no illusions regarding what she's getting into...'**

◀ lesson recent *Doctor Who* seems to have forgotten – monsters are diminished when they're brought into the light.

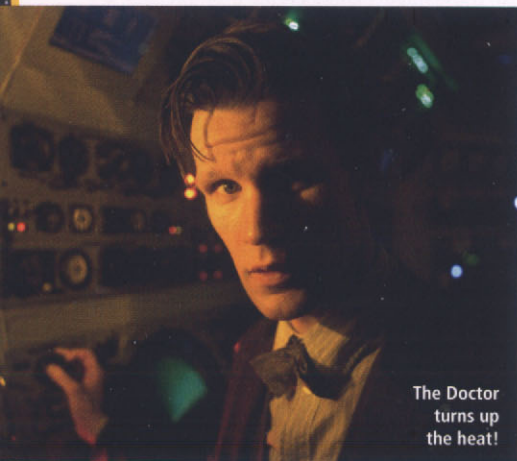
To see the beast out of the case might also prove controversial. I dunno. Is it breaking a taboo for the show? It does, at the very least, provide the story with two monster paradigms – the 'lumbering' (that's a *Doctor Who* word) warrior and then the quicksilver creature who has a preference for blurring across the front of shot. It's a very smart twist for an Ice Warrior story. The last thing we ever expected was stealth.

Much like Gatiss' *Victory of the Daleks* and *The Unquiet Dead* before it, this episode picks up a tab that only seems to become due in a companion's third episode. I guess the logic of that is in the first story the newbie meets the Doctor, in the second they have their initial experience of travelling in the TARDIS, so by the third it's time to decide if this is really what they want to do with their life. As such, the lessons for Clara arrive thick and fast – how come she can suddenly speak in Russian, and why events of the past can actually be changed. Of

more interest is the note of self-doubt creeping in as she feels obliged to prove herself by facing up to Skaldak, while also coming to the realisation that death is a constant in *Doctor Who*. "Seeing those bodies..." she confides in Grisenko. "It's all got very real." It's good to give her this beat, an instance of reticence. It paints her subsequent cheering about saving the world in a markedly different shade. Clara's under no illusions regarding what she's getting into.

The story ends with laughter. Silly Doctor! He's been tinkering with the Hostile Action Displacement System resulting in the TARDIS flitting to the other side of the world. How he's going to get it back is left to hang, and I quite like this. It's not often a current day episode chooses to bow out on levity, but it's a mark of the confidence underpinning it. There's a safe pair of hands at this tiller, a quality that separates *Cold War* from its preceding story. Mark Gatiss has *Doctor Who* in the blood, from his HADS to his toes. It demonstrably informs the stories he writes for the show, and that's why he is so reliable a contributor. He knows what works, and what doesn't. And yet perhaps he's just a little too respectful of the text. To play devil's advocate, is this the reason why his instalments – while mostly well enjoyed – are seldom utterly adored? At least when it comes to *DWM*'s end of series polls. Because, although we do like our *Doctor Who* like our *Doctor Who*, the adventures that really sizzle are those that still manage to confound. Darlings such as *Blink* or *Human Nature* or *The Waters of Mars* challenge us. They simultaneously recognise and refute the conventions of the programme in a way that really excites. In stories such as those, anything can happen.

By contrast, *Cold War* opens up the Martian's chest to reveal treasures within, but nothing that really sparkles. However, let's be sensible. Not every adventure can be a diamond. Some are ice crystals. They're lovely to behold, but subjected to any kind of heat, they're gone. **DWM**



The Doctor turns up the heat!

## Hide

Ghostly goings-on in the 1970s – could there be a touch of *The Stone Tape* in Neil Cross' second episode of the series...?

— REVIEW BY **GRAHAM KIBBLE-WHITE**

**TELEVISION** BBC One/BBC One HD

**STARRING** Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Dougray Scott (Professor Alec Palmer), Jessica Raine (Emma Grayling)

**WRITTEN BY** Neil Cross

**DIRECTED BY** Jamie Payne

**FIRST BROADCAST** 20 April 2013

**O**n Christmas Day 1972, BBC2 screened *The Stone Tape* by Nigel Kneale. A fresh approach to the ghost story genre, it bolstered the presence of the paranormal by providing a quasi-scientific explanation for it, as a research team hoping to develop a new recording technology accidentally accessed the memory, imprinted in a Victorian building's walls, of a girl's traumatic death.

Back then science meant polygraphs scuttling into life and etching fierce arcs while reel-to-reel recorders whirled industrially and oscillators made green perambulations across blank computer screens. This was the world of analogue technology, a place of rare ambiguity – unlike the binary certainties of today. It was somewhere in which monitors might cloud over and fizz, and things unexpected could be seen in the static.

And it's a place where – 22 months later – the TARDIS lands for Neil Cross' second story in this year's run of *Doctor Who*. *Hide* is simply terrific (phew!), and possessed by the spirit of Kneale's work. The bit where the Doctor and chums discover a note hidden in the house ('For the love of God, please stop screaming') marks the moment the crocodile clips of *The Stone Tape* truly bite. A similar entreaty is found in that tale too, a plea on a folded up piece of paper from years ago saying: 'What I want for Christmas is please go away'... Both messages resonating through time.

That's not to say Cross' script is just a retread of Kneale's work. There's plenty that's new here. But it's most certainly paying its respects, and in doing so presents something that feels novel for *Doctor Who*; an out-and-out ghost story. The series has never really attempted this before. Granted, *Ghost Light* was notionally set in a haunted house, but it was home to decidedly corporeal freaks and fools rather than spooks and ghouls. Meanwhile tales like *The Dæmons*, *Army of Ghosts* and – God forbid – *The Chase* were fastidious and speedy in debunking the paranormal. *Hide*, however, plays straight with the conventions of the genre. We have flickering candlelight, a séance, things emerging from the



On the run, with  
nowhere to hide...



Alec, the Doctor and Clara  
take part in a ghost-watch...

shadows, thunderclaps, clocks winding backwards and the lovely business of the vapour on the Doctor's breath becoming visible when he steps into a cold spot. We even have our logically-minded hero getting irrationally freaked out as he winds through the corridors of Caliburn House. This is wonderful.

Ultimately – because the show is the show – it all winds up becoming a *rationalist* ghost story, but the supernatural elements are explained in a fashion that doesn't diminish them. Instead it reasons them out. As *Day of the Daleks* (also from 1972) posited, perhaps such phantoms are time travellers? Plus, it's worth noting that in the character of spiritualist Emma Grayling, a piece of phantasmagorical whimsy is indeed left intact. Okay, she's given the more scientific sounding title of an 'empathic psychic', but nonetheless, this is a story that's countenancing the existence of such nonsense. Tony Stockwell, you're canon.

*Hide* is also fascinating in the way it portrays the ghosts of the living. Upon seeing the lifespan of planet Earth via a kind of TARDIS highlights package, Clara makes an assertion to the Doctor that turns your hair white: "To you, I haven't been born yet. And to you, I've been dead 100 billion years." Quite a statement, and one even more potent when we consider our hero has just skipped back into the ship from taking photographs at the end of the world. Clara continues, now nailing the theme, "We're all ghosts to you." It's not so much an accusation as a killingly pertinent observation, and one the Doctor cannot refute. His response ("You are the only mystery worth solving") is just obfuscation, because he is indeed living with the dead.

Dougray Scott's brilliantly portrayed Professor Alec Palmer is also a spectre. He's an unusual character for *Doctor Who*, in that he's a protagonist with a gentle sensibility. The way Cross' script teases out his backstory is skilled. When the Doctor gaily arrives and rattles off the Professor's many war and peacetime achievements, the man just crumples. His later assumption that the Time Lord must come from the ministry because he's "capricious, brilliant [and] a liar," cleverly suggests the kind of rough treatment he himself has suffered in the line of duty. At the point we finally discover his motivation for turning ghost hunter, the horrors are again beautifully understated, phrased in the repressed tones of a diminished man. Forgive me for quoting at length, but this is great writing. He says: "Because I killed and caused to have killed. I sent young men and women to their deaths. But here I am, still alive. It does tend to haunt you, living after so much of the other thing." "The other thing" – what a superbly bland synonym.



## 'Hide pays its respects to Nigel Kneale, presenting something that feels novel for *Who*; an out-and-out ghost story.'

The Professor is a man haunted by himself, but hopes to exorcise that demon by making contact with the afterlife. Fittingly, then, it's medium Emma who represents his salvation, and their relationship is delicately played. Her sensitive overtures toward him are almost like an effort to reach across to the other side. To see the man subsequently and slowly come back to life is very satisfying indeed, particularly as their relationship is eventually consummated by nothing more than handholding. This feels nicely old fashioned, drawn from a TV archetype of a more sedate time. From 1974, maybe. As the Doctor points out – albeit referring to the parallel plot of two creatures separated by different realities – this hasn't been a ghost story. It's a love story.

Meanwhile, Jessica Raine's portrayal of the Prof's companion – erm – assistant (loved that bit) Emma surprises for a couple of reasons. Firstly, and most prosaically, it's startling at times how similar she looks to Elisabeth Sladen circa *The Time Warrior* and *Invasion of the Dinosaurs* (fittingly, that puts us in early 1974). That Raine will be appearing as Verity Lambert later this year in *An Adventure in Space and Time* marks her

out as an actress who could fall back on a niche of *Doctor Who* lookalike gigs should the Sunday night midwifery not work out. In terms of her performance, Raine's Ms Grayling is sometimes dangerously underplayed, but this perhaps hints at a woman who has to keep her barriers up, lest something nasty gets in. At other points, she's perfectly shocking, Emma screaming in distress – a fine, primal piece of work. Between the two extremes, she's always earnest, and absolutely fails to represent the "fun" the Doctor thought she might. More than that, she recognises something sinister in him, the "sliver of ice in his heart."

Despite that sinister overture, the Doctor is presented as a shaft of light in this story, absolutely loving the ghost busting and the job of reuniting the alien lovers. His very last line says it all, full of *esprit de corps* as he directs the creature, "Get ready to jump!" But we also see him oddly vulnerable in that desaturated, silvery forest. Denuded of his bow tie – except for when he's not, the thing does pop back in a couple of shots – he looks weirdly weak. No wonder he admits to being scared.

There's plenty to say about *Hide*. Kind of like the Professor's collection of photos purporting to capture images of the Witch of the Well, all the evidence is here of something quite special. Something that transcends Neil Cross' other story, *The Rings of Akhaten*, and even rises above that unfortunate mispronunciation of Metebelis Three. From behind the screen and through the wires has come a presence both special and uncanny. **DWM**





# Journey to the Centre of the TARDIS

It's finally time to explore the infinite dimensions of the Doctor's magic box – but was Episode 5 actually bigger on the inside? Well, it's all relative...

REVIEW BY **GRAHAM KIBBLE-WHITE**

**TELEVISION** BBC One/BBC One HD

**STARRING** Matt Smith (the Eleventh Doctor), Jenna-Louise Coleman (Clara Oswald), Ashley Walters (Gregor Van Baalen), Mark Oliver (Bram Van Baalen), Jahvel Hall (Tricky Van Baalen)

**WRITTEN BY** Stephen Thompson

**DIRECTED BY** Mat King

**FIRST BROADCAST** 27 April 2013

**Y**ou've got to admire the cheek of *Journey to the Centre of the TARDIS*. Even before the opening credits roll, Stephen Thompson's story presents us with a Big Friendly Button, for the pressing of. When you see a thing like that, you just know its function is to reset the entire plot and cheat the Doctor and Clara out of danger. Everything from here on in becomes superfluous – an exercise in delaying that action.

And yet, with absolutely nothing at stake, this story still manages to entertain. Or perhaps the correct word is titillate. From the title down, *Journey* is all about the thrills. We coo at the expansive multi-floored library Clara discovers below deck. We gasp to hear snatches of Susan, Ian, the Third, Fourth and – oh my God, who's that? – Ninth Doctor in the console room. We crane to see what's written in the tartily named *The History of the Time War*. And we blink in the heated majesty of the Eye of Harmony.

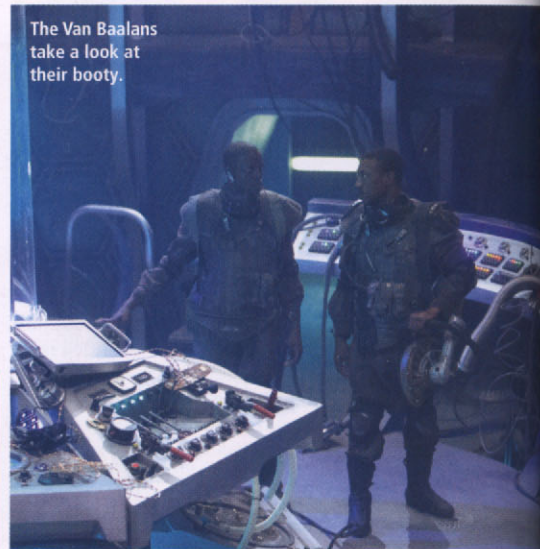
Put together like a disaster movie, this is slam, bam, thank you ma'am stuff. There's nothing here about nuance or subtlety. Very little about cleverness. The Van Baalens are a particular blank spot when it comes to that. Not only do the trio represent the

show's most poorly acted siblings since the Sylvest twins – although, to be fair, it must be hard to get going with lines such as, "Hey, I don't take orders from my kid brother!" – but the revelation that Tricky (Jahvel Hall) isn't really an android is up there alongside Guy Crayford's extant eye when it comes to all-time stupid *Doctor Who* plot points. The dopey attempt at foreshadowing is bad enough, with Gregor (Ashley Walters) making the unconvincing complaint his fake-automaton brother is "always on the side of the machines!" (in that case he'd take to my wife, who's shouting at iTunes as I write these words). The post-rationalisation is even worse – "It was a joke!" Is that all you've got? But start to think of the logistics of such a ruse... Actually, let's not. We've already expounded more worry on this than Stephen Thompson ever did.

Other parts of the script also sound dud notes. The Doctor forcing the Van Baalens to assist him under threat of death is just such a thing. Of course, they're Bad Men, but the notion of the hero holding a gun to their heads – even if this metaphorical firearm is subsequently proven to be a blank – just doesn't feel at all Doctor-y. Maybe it's there to add a further layer of peril to the story, a Terry Nation-esque countdown to disaster. And yet that aspect is barely referenced. It would have been less of a stretch if our man had just played out his "salvage of a lifetime" gambit and left it at that. Mind you, I did love his teacherly, "It's your own time you're wasting" as his hard-thinking houseguests dithered over the ultimatum. Less so his habit for describing himself as a "mad man," with all its office joker connotations.

I'm pummelling *Journey* on the basis of it being rather dim. But, in fact, the brutish aspects also work in its favour. It's surprising how upsetting it is to see the scrap merchants thudding through the TARDIS, hacking away at its goodies. We've seen the Doctor under physical duress a zillion times, but never his ship in quite this fashion. It's harrowing – like witnessing a home invasion. *The Invasion of Time* if you will! I only throw that in because Steven Moffat has been referencing that story in publicity for this episode, vowing that 35 years on he shall put right its unsatisfactory representation of the TARDIS' innards. There's no doubt production designer Michael Pickwood is able to deliver on his boss' promise, popping in throwaway rooms such as an observatory and (at last) a swimming pool we can believe in. But, I have to confess I still felt a slight disconnect between the inner and outer environs. The motif of the coffin-shaped corridors runs throughout, but that's about all. For me, it's not enough to bind it all together. What I'm trying to say is, I miss the roundels.

The Van Baalens take a look at their booty.

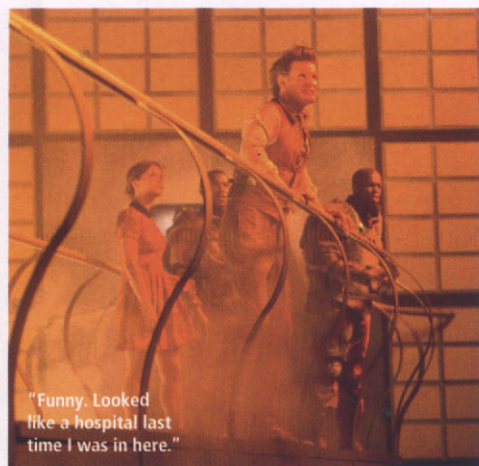


**'The revelation that Tricky isn't really an android is one of Doctor Who's all-time stupidest plot points.'**

Never mind, because Murray Gold's unusual and superlative soundtrack holds it together, from the *Blake's 7* bombast of the opening scenes to the discomfiting whispering melodies echoing through the corridors. First-time *Doctor Who* director Mat King is also giving it some; his treatment of the zombie Clara plus the conjoined Van Baalens (their moment of fusing is the most gruesome scene in the show for years) is fantastic, keeping them blurred and unfocussed, daring you to look closer. There's also a great showy-offy moment when the camera twists and turns through the TARDIS, hunting out the Doctor and co, until meeting them head on and then dolly along backwards.

A couple of series ago, *The Doctor's Wife* threatened to kiss and tell about the near-mythical time-ship. Its disclosure of an intelligence lurking within, one that chose the Doctor way back when, felt like big news... in the moment. But then we all moved on and never spoke of it again. *Journey* brings its own demystifying exposes, specifically the architectural reconfiguration system and the aforementioned Eye of Harmony. Once seen, they can never be unseen. Except that in our heart of hearts we know it's unlikely the series will trespass upon them again. And when it's next time to tease us with another journey to the centre of the TARDIS, we'll discover that a Big Friendly Button was pushed somewhere between then and now, and it's all up for grabs again.

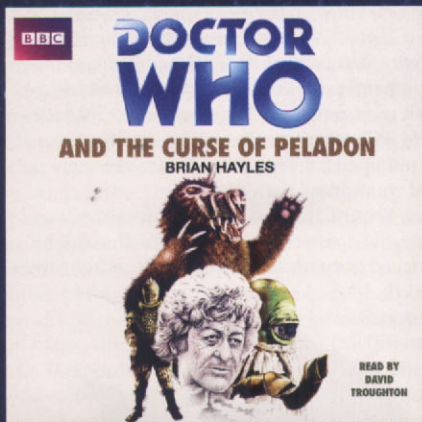
This story has been big, loud, dumb fun, and in the infinite confines of *Doctor Who*, there's the time and space to stumble into that room on the odd occasion. **DWM**



"Funny. Looked like a hospital last time I was in here."



# THE POWER OF THREE!



## THE CURSE OF PELADON

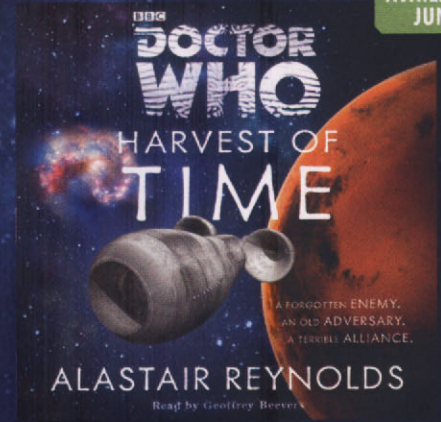
The Ice Warriors are back in this Third Doctor story read by David Troughton



AVAILABLE  
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## THE PLANET OF THE DALEKS

Perils for the Third Doctor and Jo in this classic story read by Mark Gatiss



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## HARVEST OF TIME

A brand new epic Third Doctor adventure from BBC Books, read by Geoffrey Beevers



## SMOKE AND MIRRORS

(DESTINY OF THE DOCTOR 5)

Original adventure for the Fifth Doctor, Adric, Nyssa and Tegan (Janet Fielding)

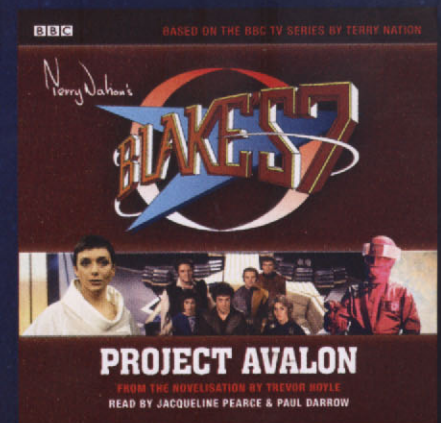


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## TROUBLE IN PARADISE

(DESTINY OF THE DOCTOR 6)

A voyage of discovery for the Sixth Doctor and Peri (Nicola Bryant) in this brand new adventure



## BLAKE'S 7: PROJECT AVALON

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# The Visitation

Back to 1666 and all that! This month's DVD is a revisitation of 1982's *The Visitation* - complete with a second disc of new bonus features...

REVIEW BY **RICHARD ATKINSON**

**DVD** BBC

**STARRING** Peter Davison (the Fifth Doctor), Matthew Waterhouse (Adric), Janet Fielding (Tegan Jovanka) and Sarah Sutton (Nyssa)

**WRITTEN BY** Eric Saward  
**DIRECTED BY** Peter Moffatt

**FIRST BROADCAST**  
15-23 February 1982

**RRP** £20.42



**L**et us, for a second, consider the Zygons - their puckered heads like a giant pasty, their knobbly limbs like a curious woodwind instrument. Monsters drawn back into service to lend the 50th anniversary a whiff of nostalgia. As I write, a location photo has been released. This latter-day Zygon looks terribly cross, as well he might with the unseasonal Welsh weather whistling through his funnels.

Meanwhile, the DVD range is treading water, reissuing a few old gems (and this month *The Visitation*) ahead of the long-awaited release of *Terror of the Zygons* - until November, the shape-changing aliens' one-and-only appearance in *Doctor Who*.

Back then, the lead Zygon, who was called Broton, had his plans to invade Earth challenged by the Doctor: "Isn't it a bit large for just about six of you?" Broton (who at that point was impersonating a Scottish duke) pursed his lips and blinked a couple of times. Like *The Visitation*'s writer Eric Saward, Broton probably didn't think it was worth dignifying that with an answer. But in his case, he did at least have one. Saward's story is about three Terileptils who, having crash-landed on Earth in the seventeenth century, intend to wipe out humanity and take the planet for their own.

It may seem unfair to browbeat a story by saying it doesn't measure up to one of the most well-regarded *Doctor Whos* of all time. But it's worth asking why Saward's fish-faced fiends aren't as fondly remembered. When we asked you which one-shot monsters you'd like to make a comeback in **DWM** 457, you were all over the Zygons. Few people plumped for Terileptils. In fact, twice as many of you wanted the Quarks.

Unlike Broton, the lead Terileptil doesn't tell us his name. He doesn't look cross either. Instead, he has a wicked grin, which reveals a row of tiny, razor-sharp teeth. It's a good mask: a sunken



Illustration: Ben Willsher



black hole where he's lost an eye, a livid scar across his cheek. Animatronic gills flap in and out as he shuffles around his lab. In the tradition of many *Doctor Who* monsters he looks pretty good from the neck up.

Of course, looks aren't everything. Like the Zygons, these monsters have a special power – in this case, it's mind control. This particular bunch are escapees from the tinclavic mines on Raaga, where hardened Terileptil criminals are imprisoned for life. We almost stray into territory covered by 2005's *Boom Town*. They can't return home, but on this occasion the Doctor doesn't take them out for steak and chips while he decides what to do with them. This isn't necessarily a contradiction – if it's true of any of them, then it's definitely the Fifth Doctor who had so much mercy. But we can only wonder what terrible crimes have been perpetrated by the alien gang. Their leader, a devilish glint in his remaining eye, implies it was something really awful.

To be fair to the Doctor, he drops his 'live and let live' attitude when he hears that they're planning genocide, but in the meantime he tries to appeal to their better nature. Here we learn that the Terileptils admire beauty and valour. Again, in principle, a smart move, as many recurring antagonists – Ice Warriors, Silurians, Cybermen – have motivations that extend beyond bare-faced villainy.

And so, the Terileptils have every right to look so pleased with themselves; Saward has put in some solid groundwork. There are all sorts of reasons why it all falls flat. Watching at the time, we'd seen three other blobby, green creatures embark on a plan that wasn't all that different a few weeks earlier. And perhaps, when we look back on the Davison years, the Terileptils don't seem quite so unique when you compare them to the similarly fishy Tractators, whose arms also flap about in front of them in the same helpless manner. Their biggest obstacle, however, is a lack of any genuine opposition.

The mysterious attack on the Squire and his family would make an excellent pre-credits introduction in modern-day *Doctor Who*. But when we move from the world Saward has created to the ongoing fortunes of the Doctor and his companions Nyssa, Tegan and Adric, there's a lack of conviction. We're treated to a lengthy recap of the events of the



The TARDIS crew stops at the services, en route to their holiday destination.

## 'There's an attempt to sketch in some tension – it feels like the Doctor is Dad, taking his reluctant family on holiday.'

preceding story. With so many other scenes filled with aimless wandering about, it's possible that these early exchanges are simply padding. There's a vague attempt to sketch in a bit of tension between the four travellers, as we gatecrash Awkward Hug Day aboard the TARDIS. "Sometimes we humanoids try to disguise our true feelings," says the Doctor punching Adric's arm. Meanwhile, Nyssa and Tegan break up some girly banter about the delta wave augments for a quick cuddle. "I know none of us can really stand each other," she seems to be saying, "but I'll be sad when it's over." It feels like the Doctor is Dad, taking a reluctant family on a disappointing holiday.

Instead of finding ways to make the regulars engaging, Saward introduces his own companion – the roguish highwayman-cum-thesp Richard Mace. Aside from the regulars and the Terileptil

leader, Mace is the only other major character, and he gets plenty of attention. He follows the Doctor around for much of the story, sharing his lugubrious outlook on life. But despite his world-weary demeanour, he still has a sense of wonder about the events unfolding before him. Ahead of the rest of the TARDIS crew, he's definitely someone for the audience to identify with, although he takes things a little too far when he shakes his head sadly and sighs, "I don't understand any of this."

Meanwhile, everyone else seems a little out of sorts. It's early days for Peter Davison's Doctor and he's yet to develop the combination of measured sarcasm and breathless panic that got him through the next three years. Instead he chooses to display the odd flash of anger for no particular reason. You can forgive the Doctor, given the way his companions carry on, but it's something of a surprise when he just abandons Tegan and Adric in the monster's lair. And he's in no great hurry to mount a rescue. Adric follows the Doctor's example, ditching Tegan in their bid to escape, and later he discusses his lack of resourcefulness with Nyssa. "What will you be able to do?" she scoffs as he agonises about re-joining the plot. It's fine to give your heroes a few flaws, but a fatal mistake, surely, to point out that they might as well not be there at all.

They do come through in the end, although only when it's almost too late. They defeat the Terileptils in a poorly choreographed scrap. Mace shoots one of them, Tegan enthusiastically bashes another over the head with a plank of wood, and then all three perish when the Doctor inadvertently starts the Great Fire of London.

However predictable it may or may not be, this twist does at least make for a nice reveal in the final shot. Likewise, the aliens' scheme to wipe out humanity using rats infected with a super-charged version of the Black Death, makes good use of the historical setting. Even so, if the Terileptils had just shot the Doctor and stole his TARDIS like they said they were going to, then they could have just shelved their plans and settled somewhere else. It's odd that they turn down the Doctor's offer to repatriate them on an uninhabited world. Seventeenth-century Earth, once they've tidied up the corpses ▶



Something fishy is going on...



won't be much more developed. Perhaps their aesthetic sensibility extends to English Renaissance architecture. It's often a mistake to involve the TARDIS as a part of the narrative. It doesn't only make the Terileptils' scheme moot. After three episodes, which amount to little more than a lot of running about while the villain outlines his plan to the Doctor, it seems like an easy fix the TARDIS to be used to track the aliens in London.

Other than a single-minded urge to see their plan through, it's probably poor craftsmanship that scuppers the Terileptils. The control bracelets that they use to turn the local villagers into zombies have an unfortunate habit of falling to bits, tipping the Doctor off to the aliens' presence in the first place and allowing him to easily disarm Mace and Tegan after the tense cliffhanger to Part Three. They missed a trick here: instead of clipping the power pack to the front, the Terileptils should have used one of those tricky battery compartments that you can only access by the removal of a tiny screw. That would have made the famed destruction of the sonic screwdriver all the more inconvenient.

It's hard to imagine the series *without* the sonic screwdriver now. Matt Smith has barely left the TARDIS these days before he's waving it about like he's conducting an orchestra. There's been endless debate. Is it a useful device, so the drama isn't stopped dead in its tracks by a locked door? Or does it give the writers an excuse not to find more creative solutions? (Like, perhaps, getting Nyssa to slowly build a clumsy weapon over the course of an episode and a half.) Ultimately, it's possible to write a good script either with or without it. As was often the case, I suspect that producer John Nathan-Turner saw it as an opportunity to generate a bit of interest in the series by daring to do 'the unthinkable'. And it sort of worked - *The Visitation* is, if nothing else, famous for being the one where they destroyed the sonic screwdriver.

Otherwise, it's probably best remembered for being traditional *Doctor Who* during a period of the show when many of the other stories were either a bit dull (*Four to Doomsday*, *Time-Flight*) or abstruse (*Castrovalva*, *Kinda*). In isolation, presented as a being 'special', it falls a long way short of being good *Doctor Who*. The Terileptils show a great deal of promise, but they deserve better. True, we'd have been underwhelmed if they'd been chosen to help celebrate 50 years of the series, but it's going to be a tough challenge to top the Zygons' first encounter with the Doctor. Maybe, at some stage, a rematch with the Terileptils wouldn't be such a bad idea after all.

## DVD Extras

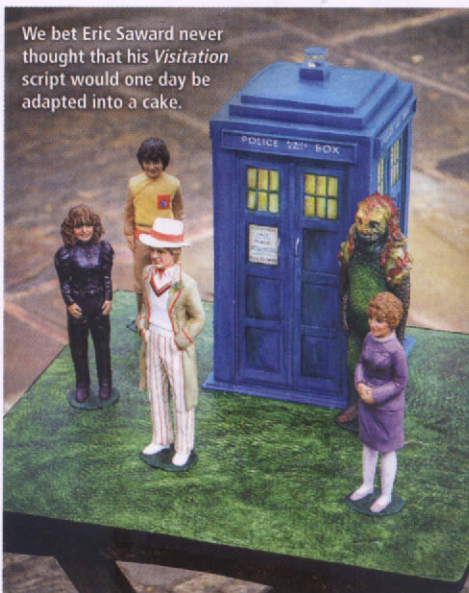
**T**his Special Edition, as you'd expect, includes some incremental improvements to both picture and sound, and some fine additional features. Having said that, those who bought the not-quite-so-special DVD release in 2003, probably wouldn't have been that disappointed by the original package. Eric Saward was on hand to explain his script's origins and how he felt about the finished product; Mark Ayres conducted a very in-depth discussion with composer Paddy Kingsland about the score; and the lovely, genial Peter Moffatt took us through his directorial engagements in *Doctor Who* including, of course, *The Visitation*. Moffatt, along with all four members of the regular cast, recorded a commentary (which was most memorable for Janet Fielding's obsession with her hair). All of these are included on this new release.

Nevertheless, it's fascinating to see how things have moved on; in the last ten years the DVD range's



Peter Davison, Janet Fielding, Sarah Sutton and Mark Strickson revisit *The Visitation*.

**'There's been no shortage of people reminiscing about Television Centre, but the piece on this DVD is more personal.'**



supplementary material has become progressively more ambitious and creative. *Grim Tales* takes three out of the four regulars back to the locations used for *The Visitation*. They have a wander around the woods, and visit the Manor House, while another of Davison's companions - Mark Strickson, who played Turlough - poses some thoroughly prepared questions. This is interspersed with contributions from the likes of Terileptil Michael Melia, designer Ken Starkey and costume designer Odile Dicks-Mireaux.

Producer Russell Minton captures the talent and professionalism that went into making the serial. More crucially, however, the relaxed style manages to give us a bit of an insight into the different personalities. This is the primary strength of *The (Television) Centre of the Universe*. Former *Blue Peter* presenter Yvette Fielding takes over where Strickson leaves off, guiding Davison and friends around BBC Television Centre for a trip down memory lane. There's been no shortage of people reminiscing about the history of the recently closed studios (and, indeed, a further instalment of this feature is being prepared for another DVD in the range), but this is more personal. It offers a flavour of what it was like for the *Doctor Who* team to turn up for work there week after week.

Rounding off this edition is another entry in the *Dr Forever* strand. This time, James Goss and his team are lifting the lid on audio *Doctor Who*. This is a job-and-a-half, and they rattle through everything from the 1970s *Sound Effects* LP, the narrated *Genesis of the Daleks* and *The Pescatons*, to the more recent works of Big Finish Productions and AudioGO. It does an amazing job, chronicling the history for those who have never heard of the likes of Zor, Wolsey the cat or Mrs Wibsey, but also communicates the passion that so many have for the medium.

Somehow, there's still time for some long-overdue praise for Nicholas Briggs. He's so famous these days for being executive producer at Big Finish and providing the voice of the Daleks, it's easy to forget that he's written many, many fine *Doctor Who* stories. Perhaps he should have a crack at the Terileptils. He could do their voices as well. **DWM**



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**BBC**



## The Gunfighters

### TALKING BOOK AudioGO

**WRITTEN BY** Donald Cotton  
**FEATURING** The First Doctor, Steven and Dodo  
**RRP** £13.25

**T**ombstone Arizona makes *The Gunfighters* no Spaghetti Western but nevertheless, the dry, dusty harmonica lament of *The Good, the Bad and the Ugly* and other movie classics of the genre cast a long shadow over this reading of Donald Cotton's 1985 novelisation.

Inventively told from the point of view of a dying Doc Holliday, actor Shane Rimmer (who played Seth Harper in the original TV serial but is best known as the voice of Scott Tracy in *Thunderbirds*) reads gravely voiced like he's ridden three days without a drink. This is a *Gunfighters* with less humour than the original 1966 serial. William Hartnell might have had a ball playing cowboys and mining the Doctor's apparent toothache for all the comedy it was worth, but this version shows a more subdued character, and when it comes to the story's chirpy song, *The Ballad of the Last Chance Saloon*, Rimmer croaks out its lyrics in speech to make them freshly sinister.



Cotton's novelisation is unconcerned with expanding Tombstone just for the sake of it. What is new is the more lascivious tone his characters adopt to the story's few women, which borders on *Carry on Cowboy* when joking about checking out Dodo's 'particulars'...

Sound design has no choice but to embrace every Western cliché in the book, but Tombstone in the grip of a great storm is at least different to its TV counterpart and the shoot-outs themselves are impressive.

While some might be put off by the more sombre tone of Cotton's novelisation in contrast to the original TV story, *The Gunfighters* as related by Doc Holliday lifts nicely off the page and works well in the audiobook format. **VANESSA BISHOP**

## The Tomb of the Cybermen

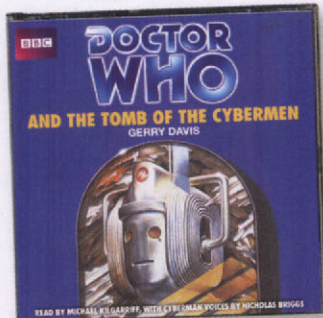
### TALKING BOOK AudioGO

**WRITTEN BY** Gerry Davis  
**FEATURING** The Second Doctor, Jamie and Victoria  
**RRP** £13.25

**W**hen Target published Gerry Davis' novelisation of *The Tomb of the Cybermen* in 1978, most contemporary fans would have been unaware that the original 1967 TV serial was already effectively a lost story. When, in 1991, a 'marketed for overseas sales' print unexpectedly turned up in Hong Kong, Davis' well-written and claustrophobic novelisation had already done its work, and on reflection there was the nagging realisation that the story wasn't quite, in atmosphere, the terrifying adventure that Davis had written about.

This audio version, then, read by the original story's Cyberman Controller Michael Kilgarriff, is a chance for a generation of fans to re-live the *Tomb* of their hopes and dreams.

Kilgarriff shows that the TV series' occasional hiring of him, largely for his height, has been a misuse of his talents as he gains a firm hold on every one of the tomb-raiding party's many nationalities. He delivers an



alert and dramatic reading, which is all to the benefit of such a familiar story. Unlike AudioGO's previous Cyber release, *Earthshock*, Nicholas Briggs' Cyber voice is kept authentic to those of the original serial, which is less distracting. Simon Power's soundtrack crashes, clangs and shimmers with a satisfying retro 60s-ness that builds on Davis' intention to make this version of the story a genuinely oppressive experience.

Davis' occasional references to 'Doctor Who' seem anachronistic for 1978, particularly when modernising other aspects – the Cyber-Controller sporting a black helmet in line with the Cyber-Leader in 1975's *Revenge of the Cybermen*. This aside, it's a triumph. Welcome back, *Tomb* – it's been a long time. **VANESSA BISHOP**

## The Seeds of War

### AUDIO DRAMA Big Finish

**WRITTEN BY** Matt Fitton and Nicholas Briggs  
**STARRING** Colin Baker (the Sixth Doctor), Bonnie Langford (Melanie), Ray Fearon (Barlow Teveler), Onyiah (Sisrella Tevier), Stuart Organ (Helgert Teveler)  
**RRP** £14.99 (CD), £12.99 (download)

**B**ored of a diet of carrot juice and Demeter seeds, the Sixth Doctor and Melanie set course for the grand opening of the Great Tower of Kalsos. But they're to be denied canapés and bubbly, because the TARDIS has arrived at the wrong place at the wrong time: decades late, at the tail end of a devastating war against the Infinite Warriors, at the

base of operations of their shadowy master, the Eminence. But while it seems that humanity has achieved a final victory, the Doctor isn't so sure. Because he knows the Eminence of old, and surrender really isn't its style...

*The Seeds of War* is notable because it's the middle part of a trilogy of which we've yet to hear the first or final episodes. Next year's Fourth Doctor play *Destroy the Infinite* will document the first encounter with the Eminence, and on its appearance here – a sentient gas that converts its victims into zombies – it's a pretty cool villain. In the meantime, this audio manages not to frustrate because aside from the Doctor's knowledge of his enemy, everything makes sense on its own terms.

While the Doctor tries to second-guess the Eminence's plans, we are introduced to the Teveler family – father Helgert, daughter Sisrella and returning war hero Barlow. It's a neat way of exploring the idea of a decades long war: while Barlow is weary of

## War Against the Laan

### AUDIO DRAMA Big Finish

**WRITTEN BY** Nicholas Briggs  
**STARRING** Tom Baker (the Fourth Doctor), Mary Tamm (Romana), Hayley Atwell (President Moorkurk), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick)  
**RRP** £10.99 (CD), £8.99 (download)

**I**n last month's Fourth Doctor audio, the Doctor and Romana had to face both the machinations of the mysterious Cuthbert, the bluff and brutal head of the almighty Conglomerate, and the Laan, a race of space manatees whose alien breeding cycle threatened to wipe out all life on Earth. Caught between the two sides, in a tentative

alliance with the newly elected Human president Sheridan Moorkurk, the Doctor and Romana stand, once more, between us and Armageddon.

Which is where this second disc picks up. In an odd way, this play straddles the styles of the 1970s episodes it purportedly follows on from, and the twenty-first century series. Whereas the modern series can,



## The Scorchies

### AUDIO DRAMA Big Finish

**WRITTEN BY** James Goss  
**PERFORMED BY** Katy Manning and Melvyn Hayes  
**FEATURING** The Third Doctor, Jo Grant, Brigadier Lethbridge-Stewart  
**RRP** £8.99 (CD), £7.99 (download)

**H**ow do you even begin to describe this play? James Goss has written an entire audio which takes as its premise the idea that knitted puppets are actually

a murderous alien life form intent on conquering the Earth. And Jo Grant has got herself caught up in their brainwashing TV programme.

That doesn't even come close. Let's try again. With *The Scorchies*, James Goss has embraced the Pertwee era's love of glam with one of the maddest plays Big Finish has ever produced. The story is played entirely in flashback in between frustratingly catchy songs sung by mice puppets, and two bravura performances from Katy Manning and the legendary Melvyn Hayes. Jo has to tell stories, sing songs and entertain for as long as she can before the Scorchies kill her.

No, again. If you're a certain age imagine every one of the shows you watched as a child: *Let's Pretend*,





fighting, Helgert and Sisrella haven't been having much fun on the home front: battling severe food shortages and a besieged and restless population.

This is *The Seeds of War's* strongest element: it contemplates the aftermath of war. Through the Tevelers, we not

only get a sense of the war without having to hear it, but also put a human

face to its cost. Stuart Organ, Ony Uhiara and Ray Fearon do a great job creating the Teveler family dynamic: they're so crucial to the play that if they hadn't convinced us the whole story would fall flat.

This does mean that the Doctor and Mel are unusually subdued. It works well to have Mel's usual ebullience kicked into touch by her experiences here – to the extent that this does for her what *The Fires of Pompeii* did for Donna. It's been brilliant to hear Bonnie Langford again, and being given material that adds dimensions to Mel we never suspected back in 1986. Serious and thoughtful, *The Seeds of War* is a downbeat conclusion to this series of Sixth Doctor plays.

**MATT MICHAEL**

## 'Stuart Organ, Ony Uhiara and Ray Fearon do a great job creating the Teveler family...'

to some extent, afford to show some of the consequences of the apocalypse, *War Against the Laan* prefers the 1970s solution – to show the cataclysm unfold through a small group of people talking about it in a room.

It's not hard to understand why – shooting and shouting only goes so far on audio, whereas most of us would happily listen to David Warner and Tom Baker natter on for hours. Making the most of this, Nicholas Briggs perversely makes this apocalypse as small as it possibly can be. Some would call this an anti-climax. However, to this listener, the conclusion sounds ideally crafted to make the most of a medium that's about listening – a case of form and content dovetailing perfectly.

Elsewhere, there are moments of graphic horror that surpass almost anything the TV series would contemplate. These hint at an underlying sense of outrage in the play: outrage at corporate

unaccountability, animal cruelty and gender inequality. All of these are in the mix. Tom Baker rises to the occasion by giving us one of his Doctor's rare but shockingly effective moments of sheer fury. If anything, David Warner is even more impressive than in *The Sands of Life*, making Cuthbert a ferociously impressive adversary, even when Moorkurk has beaten him at politics.

And while the men flex and posture at each other, Romana and Moorkurk, sharing a telepathic bond with the Laan, start to empathise with the aliens' outlook. Mary Tamm has rarely had the opportunity to show this aspect of Romana, and sounds like she's relishing it.

With a depth of feeling that's largely lacking from Romana's TV adventures and a truly impressive use of audio, *War Against the Laan* is a superb addition to this series of plays.

**MATT MICHAEL**

*Bagpuss*, *Fingermouse*, *Play School*, *The Muppet Show*, *Bric-a-Brac* – all of them, blended together into one, astonishing piece of madness. Imagine Katy Manning reading a Target novelisation on *Jackanory* while an insane Professor Yaffle held a gun to her head. Imagine if the Doctor wasn't there to help stop all the bizarre horrors of your childhood – the title sequence of *Camberwick Green*, the idea that Bagpuss was alive and died at the end of each episode. Imagine all of that with songs. Imagine if Jo Grant really was aware that she was a character in a glam horror TV show and she could actually take over your TV and make it do what she wanted.

Or maybe: *The Scorchies* is a *Companion Chronicles* story from

Big Finish Productions. It is about one hour long, stars Katy Manning and Melvyn Hayes. It's quite unlike anything previously done in *Doctor Who*, and needs to be heard to be believed.

**MATT MICHAEL**



## Vengeance of the Stones

**AUDIO READING** AudioGO

**WRITTEN BY** Andrew Smith

**PERFORMED BY** Richard Franklin and Trevor Littledale

**FEATURING** The Third Doctor, Mike Yates and Brigadier Lethbridge-Stewart

**RRP** £10.20



Andrew Smith's contribution to the *Destiny of the Doctor* series gives us Mike Yates' first adventure. Yates, a young army lieutenant posted in Scotland, is seconded to UNIT to help investigate the disappearance of a fighter aircraft and a trail of clues that leads to a stone circle.

Smith captures all of Pertwee's endearing tics – smiling disarmingly, rubbing his neck, pulling an indignant face – and Franklin, though not the most energetic reader, captures Mike Yates' enthusiasm for his tasking. The chance to add some depth to the start of Yates' UNIT career, to balance out the drama of its end, is a clever touch.

Equally excellent is Yates' first encounter with the aliens. Franklin's reading of the scene, and the production work and music conspire

to make this one of the few times the audios have managed to make the alien seem genuinely unsettling. Sadly, when the creatures open their mouths and talk with a standard post-production gurgle, the effect is lost, making the play at its weakest when the aliens are centre stage.

Smith has written a story in keeping with the 1970s pseudo-science of von Daniken. In that sense, the play is preemptive – Pertwee UNIT was generally more interested in the *Doomwatch*-style danger mankind posed than in Arthur C. Clarke's *Mysterious World*.

Complete with the now-obligatory cameo from the Eleventh Doctor, *Vengeance of the Stones* strikes the right balance for these anniversary stories – respectful of the past but bold enough to attempt something new. **MATT MICHAEL**

## The Caves of Androzani

**SOUNDTRACK** Silva Screen

**COMPOSED BY** Roger Limb

**RRP** £10.75



First broadcast in 1984, and the last story to feature the Fifth Doctor (Peter Davison), *The Caves of Androzani* is rightly regarded as one of *Doctor Who's* best. Its music, by Roger Limb and the BBC Radiophonic Workshop, stands out from other scores of the early 1980s in which the music sounds samey and a little dated. Limb credits the arrival of new tools – the Fairlight Computer Music Instrument, the Yamaha DX7 synthesiser – and the clear vision of story director Graeme Harper as the elements that made the difference.

It's the more traditional sounds – the militaristic drum beats, the 'rattlesnake' motif for opposing villains Morgus and Sharaz Jek – that most capture the story's menace. Jek-themed passages such as *Do You Think I'm Mad?* echo with beats that are almost African and tribal, while *Spectrox* draws on the toll of a hollow bell and a chord like the low rumble of a Gregorian Chant.

Some tracks recall their visuals immediately – the three-step note arrangement of *Clever Little Android* – where others feel the loss of them. *Death Under the Red Cloth* builds and builds, but without the firing squad's hail of bullets, fades away. And so too *Is This Death?*, the Beatles' *Day In The Life*-inspired regeneration sequence, where the rush of noise minus the on-screen kaleidoscope pattern doesn't deliver the same crescendo.

*The Caves of Androzani* seems a safe bet for this debut release, given the story's popularity. Isolated onto disc, however, there's no escaping how much its first third recalls the gloom of *Terminus*, Limb's contribution immediately prior to *Caves* or that, with the story being the potent mix of revenge and death that it is, this isn't a 58 minutes where you can find much light in the dark. **VANESSA BISHOP**



COMING SOON...

# Inferno

DVD BBC

**STARRING** Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Nicholas Courtney (The Brigadier)

**WRITTEN BY** Don Houghton

**DIRECTED BY** Douglas Camfield  
**FIRST BROADCAST** 9 May – 20 June 1970  
**RRP** £20.42

**RELEASED 27 MAY 2013**

**W**e find ourselves in the midst of something of an early-Pertwee festival – we've barely had time to assimilate the recent splendid work on *The Ambassadors of Death*, and *The Mind of Evil* will soon be hot on its heels. And in between the two – rather fittingly, as that's when it was transmitted – arrives this revised Special Edition DVD of *Inferno*. As ever, pictures and sound have been remastered from scratch – allowing the story to look and sound better than it has since its original 1970 transmission – and there's a squadron of new supporting features.

"Not long after the release of our *Looking for Peter* documentary," says producer Chris Chapman, "[Commissioning editor] Dan Hall asked me to come up with an idea for a new feature on

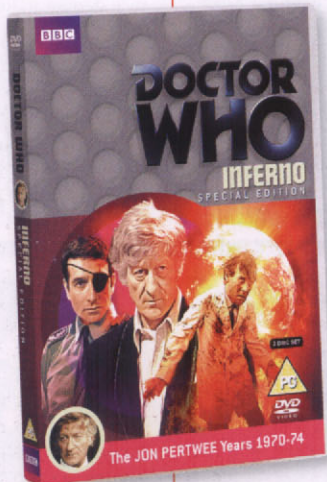
the *Inferno* Special Edition. I'd loved working with Toby Hadoke on that piece, and was keen to use him again as a presenter on something equally unusual. I'd loved profiling the Havoc stunt team as part of our *Ambassadors of Death* 'making-of' documentary, and decided that *Inferno* was the perfect place to dive a bit deeper into their *Doctor Who* stunt-work, so I enlisted Toby with a simple mission: reunite Havoc for one last job..."

"Because I'm a comic," says Toby, "I suppose I am expected to throw a bit of 'personality' into things. Chris very much wanted me to approach the *Hadoke versus Havoc* piece as a sort of 'quest', which in turn focuses on the personalities of those involved a bit more, as I track them down to places familiar or local to them; that way, you

get an insight into the people as much as the anecdotes, and to be honest I think that makes for more interesting, less tunnel-visioned programming. I hope I emerge with my dignity intact! And what splendid chaps they are – all of them."

Elsewhere on the release is another in the ongoing *Dr Forever!* series about aspects of *Doctor Who* not familiar from the

TV show itself. This instalment covers the various attempts to relaunch the show after 1989's *Survival*, up to but not quite including the 1996 TV Movie.



**"Inferno was the perfect place to dive deeper into HAVOC's Doctor Who stunt work..."**

A primary focus is, obviously, the abandoned 30th Anniversary Special from 1993 – *The Dark Dimension*.

"I think it's easier to talk about the 'making of' something that actually got made," asserts producer James Goss, not unreasonably. "With this feature, we're not really trying to do a forensic story of the making of *The Dark Dimension*. At this distance, it's impossible – there are so many conflicting accounts. We worked really closely with [DWM contributor and researcher] Richard Bignell, and went off to the British Library in order to unearth some truly jaw-dropping pieces of BBC paperwork which support the theory that *The Dark Dimension* wasn't cancelled by a Steven Spielberg-led conspiracy, but simply by a particularly boggling change in inter-departmental accounting procedures. Is it the actual solid truth? I don't think we'll ever know. But it's an interesting journey..."

A perhaps even more intriguing subject is the story of a pilot *Doctor Who* story which may or may not have been made around the start of the 1990s. It purportedly starred a chap called David Burton...

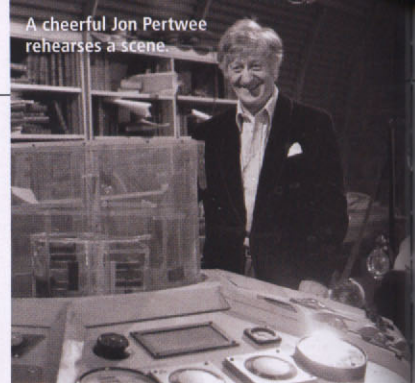
"David Burton was the subject of DWM's most bizarre news story ever," reckons Goss. "At a time when it seemed like dozens of production companies were vying for a chance to make *Doctor Who*, this man suddenly appeared at a village fete, seemingly having been cast as the new Doctor. But who was he? And what was his story? Contemporary accounts suggest that he wasn't even an actor, and that 'David Burton' may not even have been his real name..."

Another mystery solved? Well, you'll have to buy the DVD to find out, won't you? **DAVID DARLINGTON**

**BUY IT BECAUSE... It's the definitive edition of one of the very best Third Doctor stories – and you get to see HAVOC back in action!**



A cheerful Jon Pertwee rehearses a scene



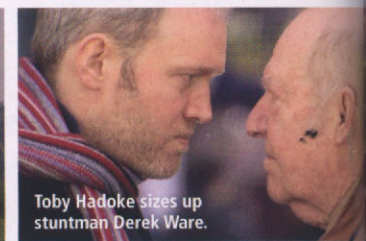
Professor Stahlman explains drilling to Sir Keith Gold and Greg Sutton.

## WHAT'S IT ABOUT?

The Doctor is called in to observe the *Inferno* drilling experiment of Professor Stahlman. Stahlman's search for a new form of energy goes horribly wrong when a green slime emitted from the drill site transforms any who come into contact with it into primeval monsters...

## EXTRAS: New for this DVD

- Digitally remastered picture and sound
- Hadoke versus HAVOC* – Toby Hadoke reunites surviving members of the HAVOC stunt team and trains with them to perform a stunt. With stunt arranger Derek Ware and stunt men Roy Scammell, Derek Martin and Stuart Fell.
- Dr Forever! Lost in the Dark Dimension* – a look at the various attempts to



Toby Hadoke sizes up stuntman Derek Ware.



**Your handy guide to the Doctor Who DVDs, CDs, books and magazines available soon...**

**MAY**

## THURSDAY 2 BOOK

■ *Who-ology – The Official Miscellany* by Cavan Scott and Mark Wright BBC Books £12.99  
See page 77

## CD – AUDIO READING

■ *Destiny of the Doctor 5: Smoke and Mirrors* by Steve Lyons [Fifth Doctor, Tegan, Nyssa and Adric] AudioGO £10.20 See page 78

## CD – TALKING BOOKS

■ *Dalek Generation* by Nicholas Briggs [Eleventh Doctor. Read by Nicholas Briggs] AudioGO £15.99

■ *The Curse of Peladon* by Brian Hayles [Third Doctor and Jo Grant. Read by David Troughton] AudioGO £13.25 See page 78

## MONDAY 6 DVD

■ *The Visitation Special Edition*



by Eric Saward [Fifth Doctor, Tegan, Adric and Nyssa] BBC DVD £20.48

## THURSDAY 16 BOOKAZINE

■ *Doctor Who 50 Years: The Daleks* Panini £9.99

## MONDAY 20 DVD/Blu-ray

■ *Series 7: Part 2* by Steven Moffat, Neil Cross, Stephen Thompson, Mark Gatiss





Time for walkies!

resurrect *Doctor Who* after 1989. With current and former *DWM* editors Tom Spilsbury, John Freeman and Gary Russell; former BBC Books range editor Steve Cole; actor David Burton; writer Adrian Rigelsford; director Graeme Harper; and former TV series executive producer Russell T Davies. Narrated by Zeb Soanes.

- New Subtitle Production Notes
- Coming Soon – *The Mind of Evil*

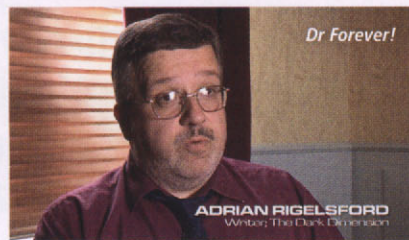
### EXTRAS: From original DVD

- Commentary with actors Nicholas Courtney (Brigadier Lethbridge-Stewart) and John Levene (Benton), producer Barry Letts and script editor Terrance Dicks.
- *Can You Hear the Earth Scream* – cast and crew recall working on the serial.

- *The UNIT Family: Part One* – a look at the Doctor's earthbound 'family'.
- Visual Effects Promo Film – an excerpt from an early attempt to 'sell' the experience and facilities of the BBC Visual Effects Department to new clients, featuring model effects filming from the *Doctor Who* stories *The Ambassadors of Death* and *Inferno*.
- Deleted Scene – a scene not included in the original broadcast of *Inferno*.
- *The Pertwee Years* intro – a short introduction to the final episode of *Inferno* from Jon Pertwee.
- Photo Gallery
- Easter Eggs (x3)
- PDF version of the 1971 *Doctor Who* Annual
- PDF of original *Radio Times* listings
- Subtitles



Toby and HAVOC perform a Health and Safety inspection.



Dr Forever!

ADRIAN RIGELSFORD  
Writer: The Dark Dimension

## Who-ology

**BOOK** BBC Books

**WRITTEN BY** Cavan Scott and Mark Wright  
**RRP** £12.99

**RELEASED** 2 MAY

**W**riting duo Cavan Scott and Mark Wright are perhaps better known for their *Doctor Who* audio work. With the publication of *Who-ology*, the pair swap fiction for fact with the first official *Doctor Who* miscellany.

"It all started with a phone call from BBC Books' commissioning editor, Albert DePetrillo," Cavan tells *DWM*. "He needed two people nutty enough to go through every episode of *Doctor Who* and count the number of times the Daleks say 'Exterminate'! So he thought of me and Mark."

"It was a daunting brief," continues Mark, "to compile a miscellany. There's a great freedom with a book like this as the boundaries are wide-ranging – but that's also terrifying as you can just keep going and going."

Cavan and Mark have been writing together for over ten years, and in the worlds of *Doctor Who* have written audios, comic strips, short stories, and also contributed to this very magazine. But *Who-ology* is something quite different for them. "It's everything a *Doctor Who* fan has ever wanted to know about their favourite TV series – and quite a few things they didn't know they needed to know!" shares Cav when asked to provide the one-line pitch for the book.

"It's a rattle-bag," says Mark, "the kind of book I loved as a kid, that you can keep dipping in and out of, finding something new each time."

*Who-ology* is a hefty slab of *Doctor Who* trivia, split into chapters covering the Doctor, companions, monsters, Earth and other planets, and everything else from the sublime to the ridiculous. Was there a challenge in deciding what to leave out?

"Definitely," confirms Cav. "In 50 years, *Doctor Who* has amassed a lot of trivia. Our initial wish list of what to include would have filled



### WHAT'S IT ABOUT?

A volume jam-packed with arcane trivia from all five decades of *Doctor Who*. This official miscellany covers everything from the Doctor's family tree and TARDIS functions, to a run down of historical celebrities and what William Hartnell chose for his *Desert Island Discs*...

the TARDIS, but we boiled it down to a collection of fascinating factoids, figures and other things beginning with F. Even Foamasi."

'The 50 Year Diary,' says Mark when asked what his favourite section of *Who-ology* is. "Lots of firsts and lasts, and moments that shaped the series."

Cav considers the same question: "I love the Master mad-o-meter, showing just how barking his plans can be."

The pages of *Who-ology* are graced with illustrations from the pen of artist Ben Morris, of whom Cav is a big fan. "When we were knee-deep in companion counts and Doctor data, the highlight of the day was receiving Ben's latest illustration. Wait until you see his interpretation of the Doctor's family tree or the Time War!"

With the adventures of the Doctor constantly expanding, could we see *Who-ology 2* in the near future? "It would be nice," says Cav. "There are some corners of the universe that have bred even more facts. They must be documented." **PETER WARE**

**BUY IT BECAUSE...** You'll find out everything that you never knew you wanted to know about *Doctor Who*.

and Neil Gaiman [Eleventh Doctor and Clara] BBC DVD ETBC/ETBC

### MONDAY 27 DVD

- *Inferno Special Edition* by Don Houghton [Third Doctor, Liz Shaw and the Brigadier] BBC DVD £20.48 See above
- *Dr Who and the Daleks* [Blu-ray of the 1965 film] Studiocanal £12.50

■ *Daleks' Invasion Earth 2150 A.D.* [Blu-ray of the 1966 film] Studiocanal £12.50

### THURSDAY 30 MAGAZINE

- *DWM* 461 Panini £4.75
- **CD - AUDIO DRAMA**
- *The Lady of Mercia* by Paul Magrs [Fifth Doctor, Tegan, Turlough



and Nyssa] Big Finish £14.99 See page 79

■ *Phantoms of the Deep* by Jonathan Morris [Fourth Doctor and Romana] Big Finish £10.99 See page 79

■ **CD - AUDIO DRAMA**

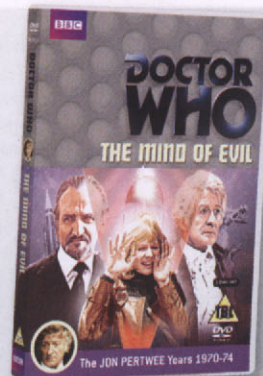
- *The Apocalypse Mirror* by Eddie Robson [Second Doctor, Jamie and Zoe] Big Finish £8.99 See page 79

### JUNE MONDAY 3 DVD

■ *The Mind of Evil* by Don Houghton [Third Doctor and Jo] BBC DVD £20.48

### THURSDAY 6 BOOK

■ *Harvest of Time* by Alastair Reynolds [Third Doctor and Jo] BBC Books £16.99





## Smoke and Mirrors

**AUDIO READING** AudioGO

**WRITTEN BY** Steve Lyons

**PERFORMED BY** Janet Fielding and Tim Beckmann

**FEATURING** The Fifth Doctor, Tegan, Nyssa, Adric

**RRP** £10.20

**RELEASED 2 MAY**

Looking at Steve Lyons' numerous *Doctor Who* credits, many of which feature the Second Doctor, it's perhaps a surprise that his contribution to the *Destiny of the Doctor* series features the Fifth.

"John Ainsworth [producer] asked me to do the Second Doctor story to begin with," Steve reveals. "Then we realised it would be coming out at the same time as *House of Cards* [Steve's recent Second Doctor *Companion Chronicle*], which we both agreed would be a bit weird, so John offered me the Fifth Doctor instead. He also asked for 'early' Davison, in particular."

Steve has previous form with the Fifth Doctor, Adric, Nyssa, and Tegan ("I actually did write a short story for this team, in *Short Trips: Companions*," he reminds us) and is a huge fan of

the characters. "Everyone has 'their' Doctor and companions, and the Season 19 [broadcast in 1982 - Ed] team are mine," he says. "So, getting to write for them properly at last was brilliant. It was easy to write for their voices because I know them so very, very well."

"John wanted a story that was typical of Season 19. Unfortunately, we couldn't decide what that meant! One of the things I love about that series is that every story is different. In the end, I reasoned that, if there had been an extra story that year, it would have been of a completely different type again, so I went with something different: a celebrity historical."

The celebrity in question is Houdini. "I'd just read a couple of books, one about Victorian magicians in general and one about Houdini in particular, and as usual a part of my mind spent the whole time looking for ideas for *Doctor Who* stories in there," explains Steve. "We all know that the Doctor and Houdini are old friends, of course, and he fitted right in to an idea that I'd already had. Otherwise, I really just concentrated on making the characters' voices as authentic as I could. I also added a particular element to the story that, to me, feels very typical of that era. I can't say what that element is, though, as that would be a spoiler!"

Like the other *Destiny of the Doctor* adventures, *Smoke and Mirrors* is designed to work for newcomers to the older Doctors, as well as hardcore fans. "I always bore in mind that this was an anniversary series of stories, and that it might be someone's introduction to this era of *Doctor Who*," acknowledges Steve. "I really tried to make sure, then, that I introduced each character properly and showed exactly what they brought to the show. In particular, I wanted to show what made the Fifth Doctor distinct from all the others. I wanted people to know that this was a Fifth Doctor story, and that it wouldn't have played out the same way with any other incarnation..."

**DAN TOSTEVIN**

**BUY IT BECAUSE...** It combines a dynamic Doctor with one of history's most fascinating figures.

## The Curse of Peladon

**AUDIO READING** AudioGO

**WRITTEN BY** Brian Hayles

**READ BY** David Troughton

**FEATURING** The Third Doctor and Jo Grant

**RRP** £13.25 (CD) £8.95 (download)

**RELEASED 2 MAY**

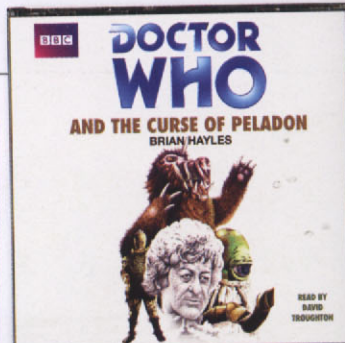
For the first time in this now well-established range, we have a book that's been narrated before! An abridged version of *The Curse of Peladon* was released in the mid-1990s, read by star of the TV serial, Jon Pertwee. It was one of a number of such releases at that time.

"We haven't particularly been avoiding crossover with those early abridged readings," says commissioning editor Michael Stevens, "it just happens that this and next month's *Planet of the Daleks* were part of that early range."

"Peladon has a 'futuristic Shakespearean' feel to it," says sound designer Simon Power. "A barren stormy planet, a dark Satanic castle with a huge beast wandering round in its dimly lit catacombs. It's all very atmospheric, with light relief provided by some of the exchanges between Alpha Centauri and Arcturus..."

Narrator David Troughton has previously been employed on this range partly to bring a flavour of his father's voice to various second Doctor stories - here, though, he supplies a wide range of voices to a novelisation of a serial in which he actually starred on television, back in 1972.

"*The Curse of Peladon* is dominated by strong male characters," Stevens points out. "In fact, Jo's 'fairer sex' is in a minority of one, not counting the hermaphrodite Alpha Centauri! I knew that David would have the range to handle the large cast with ease, from



### WHAT'S IT ABOUT?

The TARDIS arrives on Peladon, just as it is being assessed for entry to the Galactic Federation. Mistaken for Federation delegates from Earth, the Doctor and Jo become involved in a series of dramatic events at the conference. Has the Royal beast Aggedor risen to defend the planet's independence?

his own young and naïve King Peladon to the older, cynical Hepesh, with the Doctor, Ssorg, Arcturus and others in between. He does an absolutely terrific job. Peladon seems even more of a boy-king in Hayles' novelisation than he did on screen, which is interesting. David handles him assuredly, and he also interprets Jo very well. With some help from Simon Power, he also creates some thrilling alien delegates! You'll swear we got an actual Martian in to speak Ssorg's dialogue..."

"David is certainly one of my favourite readers," Power agrees. "The Ice Warrior voice is particularly complex, as it had to be ominous, but also showing a sensitive side which is revealed as the story progresses."

"All that combined with Simon Power's sound design makes, I think, one of our strongest titles yet," Stevens concludes. "The story is vividly told, with lots of careful detail from Brian Hayles. I feel transported to Peladon each time I listen to more!"

**DAVID DARLINGTON**

**BUY IT BECAUSE...** An excellent reading with a dark atmosphere all its own...

## "You'll swear that we got an actual Martian in to speak Ssorg's dialogue..."



### WHAT'S IT ABOUT?

1920s England - the Fifth Doctor, Tegan, Nyssa and Adric encounter the Doctor's old friend Harry Houdini in a sinister fairground. Why does Harry know so much about Tegan, and is the fairground fortune teller all that she seems?

### CD - AUDIO READING

■ *Destiny of the Doctor 6: Trouble in Paradise* by Nev Fountain [Sixth Doctor and Peri] AudioGO £10.20

■ *Harvest of Time* by Alistair Reynolds [Read by Geoffrey Beevers] AudioGO £15.99

### THURSDAY 27 MAGAZINE

■ DWM 462 Panini £4.75

### FRIDAY 28

#### CD - AUDIO DRAMA

■ *Prisoners of Fate* by Jonathan Morris [Fifth Doctor, Tegan, Turlough and Nyssa] Big Finish £14.99

■ *The Dalek Contract* by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99

#### CD - AUDIO READING

■ *Council of War* by Simon Barnard and Paul Morris [Third Doctor and Benton] Big Finish £8.99

### JULY

#### THURSDAY 4

##### CD - AUDIO READING

■ *Destiny of the Doctor 7: Shockwave* by James Swallow [Seventh Doctor and Ace] AudioGO £10.20

##### CD - TALKING BOOKS

■ *The Leisure Hive* by David Fisher [Fourth Doctor and Romana. Read by Lalla Ward with John Leeson] AudioGO £13.25

■ *Shroud of Sorrow* by Tommy Donbavand [Eleventh Doctor and Clara. Read by TBC] AudioGO £15.99

#### MONDAY 15

##### Blu-ray

■ *Spearhead from Space* by Robert Holmes [Third Doctor, Liz Shaw, the Brigadier] BBC ETBC

### THURSDAY 25 MAGAZINE

■ DWM 463 Panini £4.75

### WHERE TO BUY

Big Finish: Visit [bigfinish.com](http://bigfinish.com) or email [sales@bigfinish.com](mailto:sales@bigfinish.com). Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or [audiogo.com/uk](http://audiogo.com/uk)



# Phantoms of the Deep

## AUDIO DRAMA Big Finish

WRITTEN BY Jonathan Morris

STARRING Tom Baker (The Fourth Doctor), Louise Jameson (Leela), John Leeson (K9), Alice Krige (Dr Patricia Sawyer), John Albasiny (Chris Fleming)

RRP £10.99 (CD), £8.99 (download)

RELEASED 31 MAY

Jonathan Morris' second contribution to this year's run of Fourth Doctor audio adventures couldn't be more different from his first, the Wodehouse-style *The Auntie Matter* – nor, indeed, from any other *Doctor Who* story ever.

"There's a subgenre of science-fiction where deep-sea crafts go down to the very bottom of the sea and discover strange things in this abyss, and *Doctor Who* had never really been there before. There's quite a lot going on, actually," he grins. "There's ghosts in it, there's aliens in it, there's World War Two submarines in it... all sorts of elements. I'm very excited by it, because I think I managed to pack a hell of a lot into two episodes."

The Fourth Doctor and Romana are accompanied in *Phantoms of the Deep* by everyone's favourite shooty dog thing.

"K9 is quite a character, because he's very clever and very plucky," Jonathan explains, "but what I like most is that he thinks he's the hero. He thinks he's the main one, and the Doctor and Romana are his sidekicks. It's like any dog – they always think they're the master of the house and the humans are just there to serve them."



But K9's not the only sci-fi legend in this story's cast. "One of the joys of this job," enthuses producer David Richardson, "is that you get to work with people that you really, really admire. Alice Krige was someone that I'd thought was fantastic for a long time – way back to *Chariots of Fire*, and things like *Star Trek: First Contact* [in which she famously played the Borg Queen – Ed], and at the time we were recording she also had a starring role in the final series of *Spooks*. I did actually wonder whether she'd want to work for Big Finish, travelling down to Tunbridge Wells, but she jumped at the chance. She was one of the nicest, most humble people I have ever met."

Did she live up to expectations? "Absolutely – she's phenomenal on audio," David says. "There's so much texture and character in her voice. She was everything that I'd dreamed of. Her performance has so many levels: she's authoritative, and vulnerable, and strong..." **DAN TOSTEVIN**

**BUY IT BECAUSE...** It's an unusual setting for a *Doctor Who* story, and it has a stellar cast.

## WHAT'S IT ABOUT?

Exploring the Mariana Trench, the crew of the deep sea vehicle *Eberus* makes a startling discovery on the sea bed – the TARDIS. The Doctor, Leela and K9 join the expedition, but there are others lurking down in the depths. The Goblins are coming...

# The Lady of Mercia

## AUDIO DRAMA Big Finish

WRITTEN BY Paul Magrs

STARRING Peter Davison (The Fifth Doctor), Janet Fielding (Tegan), Sarah Sutton (Nyssa), Mark Strickson (Turlough), Rachel Atkins (Æthelfrid), Anthony Howell (Professor John Bleak)

RRP £14.99 (CD), £12.99 (download)

RELEASED 31 MAY

The TARDIS isn't the only time machine at the University of Frodsham in 1983. A human physicist has built one, too. It's rudimentary, theoretical, and experimental – but it's *working*.

"What first struck me when I read *The Lady of Mercia* was its use of parallel time periods," recalls the story's director, Ken Bentley. "What's so clever about Paul Magrs' script is we take people from two different periods in time and swap them over, so we get to see how this sense of displacement feels from two points of view."

Much of the story is driven by Janet Fielding as companion Tegan. "One of the essential requirements of a story is to clearly define a character by their actions," observes Ken, "or, more importantly, *reactions*, and then challenge them with something that puts pressure on both their strengths and weaknesses. Tegan is a well-defined character, and what Magrs has done that's such fun is to challenge her with something that really puts her under pressure. She's forced to respond to her situation in new ways. Writers often ask themselves 'What's the worst thing I could do to this character?', and Magrs does precisely that to Tegan!"



## WHAT'S IT ABOUT?

In the physics department at Frodsham University, circa 1983, Dr Phillipa Stone is working on a theoretical time machine. When the TARDIS arrives, Tegan is about to get caught in the temporal crossfire between past, present, and the legendary Queen Æthelfrid...

Will listeners get to experience new sides of Tegan as a character – or Janet as an actor – in this adventure?

"Without wishing to give too much away," says Ken, "Janet has an extraordinary job to do in *Mercia*. We've often seen our heroes have to assume disguises in order to survive a situation or exist unnoticed in a particular place or time, but never in my experience has a character been put in such a position of responsibility, where their actions could have such a fundamental impact."

"The most appealing aspect of this script for me," Ken concludes, "is that it bravely takes a period of history we know little about and finds a way to weave into it a sequence of fictional events that could explain why things turned out the way they did. That in itself isn't an entirely unique approach, but I've never seen a companion placed on the frontline quite so dangerously as in this play."

**DAN TOSTEVIN**

**BUY IT BECAUSE...** It's a vibrant, imaginative script, in which Janet Fielding absolutely shines.

# The Apocalypse Mirror

## AUDIO DRAMA Big Finish

WRITTEN BY Eddie Robson

PERFORMED BY Frazer Hines and Wendy Padbury

FEATURING The Second Doctor, Jamie and Zoe

RRP £8.99 (CD), £7.99 (download)

RELEASED 31 MAY



Frazer, who played Jamie on screen, has become legendary for his impersonation of Second Doctor actor Patrick Troughton in *The Companion Chronicles*; and with Wendy Padbury on board as Zoe, all three TARDIS travellers are fully voiced in dialogue scenes.

"I realised early on we'd basically got the whole TARDIS crew together!" enthuses Eddie. "But it does have

some limitations on what you can actually do. It's always a bit difficult if you haven't got a character who can vocalise the threat in some way. You can't really have a villain, because I don't think it works as well to go from all-dialogue scenes with Frazer and Wendy as the Doctor, Jamie, and Zoe to just Frazer narrating and voicing both sides of a confrontation – it's less dramatic. So what I ended up doing was moving towards a more abstract threat."

Is it tough having that sort of limitation when crafting a story?

"I found it quite useful," Eddie counters, "because it gives you something to start with. I don't really mind it unless it's something that's really a pain to work around. I think that sort of thing is only a problem if you already know what the story is, and then someone imposes that upon you, but David came to me and said, 'You've got Frazer and Wendy',

and I could just plan the whole thing around that. It gives you something to start from, in the same way that I went into *The Jigsaw War* knowing it was all dialogue between two characters, and so I made it an interrogation – shut them off where they don't meet anyone else! Narrowing your options can be useful – you can start to think about what you are going to do, rather than what you're not." **DAN TOSTEVIN**

**BUY IT BECAUSE...** It's the most authentic Second Doctor Companion Chronicles release yet!

## WHAT'S IT ABOUT?

The TARDIS lands in a devastated city on Earth – but this is not the world they recognise. What is the true nature of the ghostly mirror image of the city before the destruction came?

Writer Eddie Robson revisits the Second Doctor and Jamie in a new Frazer Hines-narrated *Companion Chronicles* release *The Apocalypse Mirror*.

"Frazer had enjoyed *The Jigsaw War*," Eddie recalls, of his 2012 story featuring the same characters. "David Richardson [producer] asked me to do another Jamie story, this time with Wendy Padbury as the second voice."



# PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest *Doctor Who* books and audios!

WIN!

## WHO-OLOGY BOOK!

**H**ave you ever wanted to know which actors have appeared in *Doctor Who* and James Bond? A complete list of UNIT call-signs? Or how many times the Daleks have screamed "Exterminate!"? Then *Who-Ology*, by Cavan Scott and Mark Wright, is just the tome for you.

This official miscellany provides the inquiring minds of *Doctor Who* fans with a rattle-bag of facts, figures and stories from 50 years of time travel covering everything from essential facts about the Doctor and his companions, the planet's visited in half a century of adventures, and a mad-o-meter of every scheme for universal domination ever attempted by the Master. You'll even find out how long it would take to watch *Doctor Who* from start to finish...

*Who-Ology: The Official Doctor Who Miscellany*, is out to buy on 2 May, and courtesy of the boffins at BBC Books, **DWM** has **FIVE** copies, worth £12.99, to give away if you can answer the following question:



**During *The Two Doctors*, Victoria was absent as she was learning which 'ology'?**

- ☐ A Zoology
- ☐ B Graphology
- ☐ C Apology

Phone **09011 542 221** to enter, or post your entry to the address below, starting with: "YOU GOT AN OLOGY!"

WIN!

## NEMESIS OF THE DALEKS

**T**he Seventh Doctor is back – and he's joined by Absalom Daak... Dalek Killer – in *Nemesis of the Daleks*, the latest volume of collected comic strips from the pages of **DWM** – and *The Incredible Hulk Presents*!

Other adventures include *Stairway to Heaven*, *Hunger from the Ends of Time*, *War World!*, and a reunion with Sarah Jane Smith in *Train-Flight*. *Nemesis of the Daleks* also reprints the original Absalom Daak... Dalek Killer and *Star Tigers* strips from *Doctor Who Weekly*.

*Nemesis of the Daleks* includes the work of Richard Starkings, John Tomlinson, Lee Sullivan and John Ridgway, and features a full commentary section, along with original sketches and much more. *Nemesis of the Daleks* is available now for £16.99 from Panini Comics, and **DWM** has **FIVE** copies to give away if you're clever enough to answer this question correctly:



**What threat are the Daleks most famous for screeching?**

- ☐ A Delete!
- ☐ B Exterminate!
- ☐ C Exfoliate!

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting with Daak's memorable battlecry: "EAT CHAINWORD, SILVERSIDES!"

WIN!

## THE LADY OF MERCIA CD!

**P**ast and present collide for the Fifth Doctor when Tegan is caught in the temporal crossfire in *The Lady of Mercia*, the latest *Doctor Who* audio adventure from Big Finish Productions.

The TARDIS lands at the University of Frodsham in 1983, near the location of a battle fought against the Danes by Queen Æthelfrid centuries before. Protests against funding cuts have disrupted a conference by history professor John Bleak – and in the Physics Department, Dr Philippa Stone is working on a time machine...

*The Lady of Mercia*, by Paul Magrs, stars Peter Davison, Janet Fielding, Sarah Sutton and Mark Strickson, and is out to buy in May on double CD (£14.99) or download (£12.99). Thanks to Big Finish, we have

**FIVE** copies to give away if you can answer the following question:

**Tegan Jovanka once described herself as...**

- ☐ A Mouth on legs
- ☐ B Teeth on legs
- ☐ C Legs on legs

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this Tegan classic: "A BROKEN CLOCK KEEPS BETTER TIME THAN YOU!"



WIN!

## SMOKE AND MIRRORS CD!

**T**he Doctor is reunited with an old friend in the latest release from AudioGO's *Destiny of the Doctor* series.

A psionic distress call brings the Fifth Doctor, Tegan, Nyssa and Adric to a fairground in 1920s England. There they encounter world-famous escapologist, Harry Houdini. The name means nothing to Nyssa and Adric, but to Tegan, Houdini is a legend – but how does Harry know so much about her? And what about the fairground's fortune teller who claims to have psychic powers? The Doctor and Harry suspect an alien intelligence and set out on one more adventure together.

Janet Fielding – who played Tegan in the TV series – performs *Smoke and Mirrors* by Steve Lyons. It's released on CD and download on 2 May, and thanks to AudioGO, we have **FIVE** CD copies (worth £10.20) to give away to readers who can answer the following question?



**Tegan was on her way to start which job when she stumbled on board the TARDIS?**

- ☐ A Airline pilot
- ☐ B Air hostess
- ☐ C Hostess trolley

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, starting with Tegan's favourite exclamation: "RABBITS!"

## HOW TO ENTER

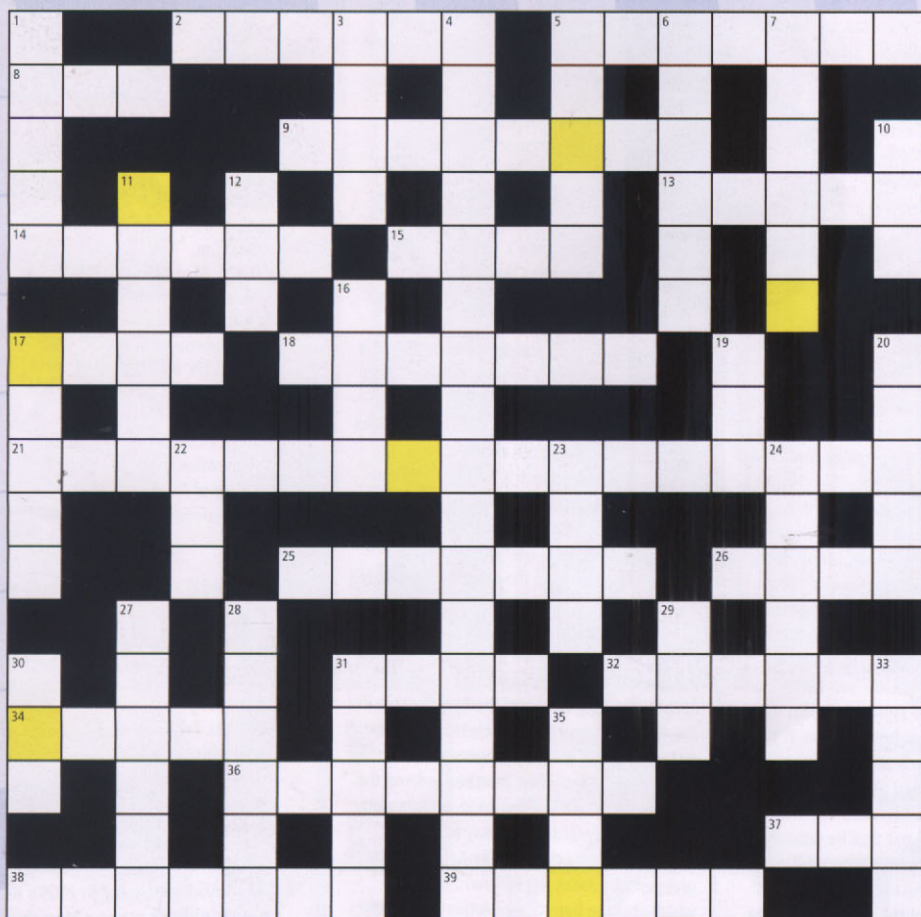
**BY PHONE:** Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 May 2013 and close at midnight on Wednesday 29 May 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to *Doctor Who Magazine* 459, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope **ONLY** please (sorry, but

sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 29 May 2013. **TERMS AND CONDITIONS:** Competitions are not open to employees of *Doctor Who Magazine*, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.



# CROSSWORD

Know your Professor Travers from you Commodore Travers? Then why not try your hand at this puzzle?



## ACROSS

- 2 Professor who investigated the strange phenomena at Caliburn House (6)
- 5 An Ice Warrior (7)
- 8 The servant of Edward of Wessex (3)
- 9 Professor who is fond of 80s music (9)
- 13 Mel called it a megabyte modem (1,1,1,1,1)
- 14 He blew up Drathro's black light converter (6)
- 15 He kidnapped Jamie McCrimmon (4)
- 17 The Parting of the \_\_\_\_ (4)
- 18 A member of the race that declared war on Karfel (7)
- 21 The Doctor showed Clara these when she asked to see "something awesome" (3,5,2,7)
- 25 Member of the expedition to Exxilon (7)
- 26 A pirate (4)
- 31 Advice that the Doctor gave Sally Sparrow (4)
- 32 Commander of the vessel that took 5 Across on board (6)
- 34 The "scarred relics" of the Kaled race (5)
- 36 Axos was trapped in one (4,4)
- 37 Mr Sin had the cerebral cortex of one (3)
- 38 Type of crystal used by the Doctor to defeat the Borad (7)
- 39 A companion of the Doctor (6)

## DOWN

- 1 Clara traced the Great Intelligence to here - The \_\_\_\_ (5)
- 3 She was kept underground by Salamander (4)
- 4 Officers and cars should do this, unless it's "urgent" (7,2,3,5)
- 5 Vicki's pet (5)
- 6 He was killed by Tegana (6)
- 7 Monastery visited by the Doctor (3-3)
- 10 \_\_\_\_ of Infinity (3)
- 11 The Master says, "You will \_\_\_\_" (4,2)
- 12 Realm where Hila Tacorian was trapped - the \_\_\_\_ (3)
- 16 Type of currency not accepted at Las Cadenas - the twenty \_\_\_\_ note (4)
- 17 Artificial intelligence that was based at the Post Office Tower (1,1,1,2)
- 19 The Haemovores emerged from this (3)
- 20 The \_\_\_\_ Sphere (5)
- 22 Designer Cusick or London (3)
- 23 A citizen of the City of the Elders (4)
- 24 One of the Van Baalen brothers (6)
- 27 Professor who ran the Nunton Complex (6)
- 28 He planned to blow up a sun (6)
- 29 (and 30 Down) The Eighth Doctor's first words (3,2,1)

WIN!

## INFERNO SPECIAL EDITION DVD!

At the 'Inferno' drilling project, the Third Doctor and UNIT are on hand to witness the penetration of the Earth's crust. But a trip to a parallel Earth warns the Doctor that the primeval forces that lie below could destroy the world! The Special Edition of the newly restored and remastered 1970 adventure *Inferno* is released on 27 May priced £20.48, and includes some brand new extras. Thanks to BBC DVD, we have **FIVE** copies to give away to readers who can complete the crossword to the left, and rearrange the letters in the yellow squares to form a threat faced by the Eleventh Doctor...

Phone **09011 542 232** to enter, or post your entry to the address on the opposite page, putting the Doctor's observation first: "IT'S STILL WARM."

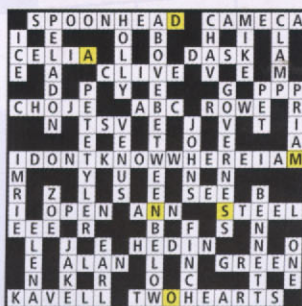
BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 2 May and close at midnight on Wednesday 29 May 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.



- 30 See 29 Down
- 31 A friend who helped when the Doctor was sentenced to death by the Time Lords (5)
- 33 An Ice Warrior (5)
- 35 All Roads Lead to \_\_\_\_ (4)

## ANSWERS NEXT ISSUE

### LAST ISSUE'S SOLUTION



### LAST ISSUE'S PRIZE WORD: MONDAS





# WATCHAL

The page that leaves a dust-like deposit on the floor.

BY THE WATCHER

## A History of Doctor Who in 100 Objects...

#31

### THE HANDBAG OF THATCHOS

Unless you've spent the last few weeks in a parallel dimension, you can't fail to have noticed the flood of tributes, commentaries and online fulminating which followed the death in early April of Margaret Thatcher, the longest-serving British Prime Minister of the last century. A colourful, controversial, domineering personality who bestrode the 1980s, Thatcher continues to divide opinion: while some praise the radical innovations she brought to the table, others condemn her as a dangerous philistine who damaged everything she touched. She took power in 1979, and was ignominiously booted out of office in 1990. She was, in a very real sense, the John Nathan-Turner of British politics.

Thatcher touched everything, including *Doctor Who*. She was even briefly portrayed on stage in the 1989 play *The Ultimate Adventure*, a mysterious blue-suited figure sitting with her back to the audience as she gave our hero his mission, setting up a guaranteed laugh with the Doctor's pay-off line: "I can cope with



Thatchos and Dennon.

most things in the cosmos from Daleks to dinosaurs, but that woman terrifies me." More famously, Thatcher provided the model for Sheila Hancock's gimlet-eyed performance as Helen A in *The Happiness Patrol*, a story which, in the words of script editor Andrew Cartmel, "took the character of Margaret Thatcher and plugged her into this totalitarian nightmare". Cartmel's vision of *Doctor Who* was very much a product of its time: this was the era of *Spitting Image*, of Red Wedge, and of Ben Elton's gunfire-rapid rants about the monstrous "Thatch". Nevertheless, even in 1988 *The Happiness Patrol* felt a little behind the times. It arrived two whole years after Target Books had published *Turlough and the Earthlink Dilemma*, an iffy spin-off novel in which the Fifth Doctor's companion was menaced by a super-villain with the spleen-wiltingly daft name Rehctaht (geddit?). And a year before that, Lenny Henry spliced Thatcher with *Doctor Who* in a 1985 sketch which culminated in a confrontation with the dreaded Thatchos – a Cyberman sporting a Thatcher wig, brandishing a handbag, and issuing the threat "You will be privatised!"

But more subtly and more integrally, Thatcher's presence was felt in *Doctor Who* long before that. As early as 1975, there was the Brigadier's celebrated phone call in *Terror of the Zygons* (the late Nicholas Courtney was often at pains to point out that he actually had the Labour politician Shirley Williams in mind as the "madam" on the end of the line, but there's no denying that the resonance of the joke for viewers was all about Thatcher, who had won her party's leadership only seven months earlier). And it's an ineluctable truth that, from 1979 onwards, *Doctor Who* finds itself increasingly populated by dominant, foghorn-voiced Iron Ladies.

First out of the trap is *The Creature from the Pit*'s Lady Adrasta, part wicked fairytale queen and part ruthless asset-stripping politician intent

on shutting down her own mining industry (how prescient is that?). On they come throughout the 1980s: Lexa, Chessene, Kara, Lady Peinforte, Morgaine, the Rani. But let's not run away with the idea that they're all villains: far from it. There's something of the sympathetic Thatch about *The Leisure Hive*'s Mena, the conviction politician who strives for a workable solution to the mess she's inherited. And then there's Captain Briggs in *Earthshock*: admittedly it's only the casting that tips the balance, but Beryl Reid's auburn-haired, acid-tongued battleaxe is almost too perfect for a serial which happened to go out on the eve of 1982's Falklands War. Four years later, *The Trial of a Time Lord* dangles a dollop of Maggie before another guest star: as the warrior queen Katryca, Joan Sims deftly captures the ideological inflexibility that eventually brought about Thatcher's downfall: all that's missing from her "We go forward!" speech is something to the effect that the lady's not for turning.

Even in recent years, Thatcher has continued to make her presence felt in *Doctor Who*, from the Doctor's rueful namecheck in *Tooth and Claw* to the destruction of the Sycorax ship in *The Christmas Invasion*: a lock-stock-and-barrel restaging of the most controversial incident in the Falklands War, when Thatcher ordered the sinking of the *General Belgrano*, an Argentine cruiser which was sailing away from the exclusion zone at the time. Thatcher remained unrepentant about the *Belgrano* incident, which cost the lives of 323 Argentinians, and the Falklands War is credited with reversing her early unpopularity and ensuring her landslide victory in 1983's general election. The Sycorax atrocity, on the other hand, spelled the end of Harriet Jones's career. Well, you know what they say. Truth is stranger than fiction.

**IN A NUTSHELL:** Influence is a two-way street. I wonder if she saw *Galaxy 4*.



Helen! Helen! Helen! A! A! A!

## SUPPORTING ARTIST of the month

Among this year's keenly anticipated *Doctor Who* treats is next month's DVD release of *The Mind of Evil*, presented in glorious colour for the first time in 40 years thanks to the technical wizardry of those remarkable boffins with their chromadots and their VidFIRE and their wet-gate scanners and their trapezoidal distortion nullification software (I might have invented that last one, but I'm honestly not sure). *The Mind of Evil* is a story packed with

delights, but I recommend that you take a moment to savour the band of hard-bitten convicts who receive a pep-talk from the Master at around 13:05 in Episode Four. We've had reason before to celebrate those occasions when a supporting artist goes for broke with an unscripted moment of genius, but here we have the opposite problem: in response to the Master's line "This will be your passport to freedom," our ruthless desperadoes elect to enthuse wholly through the medium of mime, bobbing about in absolute silence with much hearty roister-doistering of elbows. Pre-eminent among them is the chap in the middle, who positively dances with non-

speaking proletarian delight, as if leading his old china plates in a silent chorus of "Let's all go down the Strand, 'ave a banana!" Oh for a DVD Easter Egg with the soundtrack thus enhanced.



**ANSWERS:** It's Anyard from Planet of Fire on the Time-Space Visualiser. The Six Faces of Delusion: The leader of the opposition is number 5. Trick question. I'm afraid in *For Your Eyes Only*, Maggie was played by the even more noted Thatcher impersonator Janet Brown (no relation whatsoever).

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## THE STOCKBRIDGE ENGLISH DICTIONARY

Timelash Edition.

**BANDRIL:** shut down Project Inferno.

**GLEN MCCOY:** the ancestral home of the Seventh Doctor.

**KARFEL:** Bessie with a full complement of passengers.

**MAYLIN RENIS:** sending indigestion tablets through the post.

**MORLOX:** what the Louvre installed after the events of *City of Death*.

## THE Six Faces OF DELUSION

Which five of the following facts are a case of "Yes, Prime Minister", and which one is a "No! No! No!?"

Answer revealed at the bottom of the page.

**1** Lindsay Duncan, who plays Adelaide Brooke in 2009's *The Waters of Mars*, portrays Margaret Thatcher in the same year's BBC drama *Margaret*.

**2** The 1981 ITV drama *Winston Churchill: The Wilderness Years* features two veterans of *The Masque of Mandragora* playing British Prime Ministers: Norman "Hieronymous" Jones as Clement Attlee, and Robert "High Priest" James as Ramsay MacDonald.

**3** Sylvia Syms, who plays Mrs Pritchard in *Ghost Light*, stars as Margaret Thatcher in ITV's 1991 drama *Thatcher: The Final Days*.

**4** The aforementioned *Winston Churchill: The Wilderness Years* features Peter Barkworth (Leader Clent from *The Ice Warriors*) as Stanley Baldwin, and Ian Collier (Stuart Hyde from *The Time Monster*) as Harold Macmillan.

**5** Noted Thatcher impersonator Faith Brown, who plays Flast in *Attack of the Cybermen*, has a cameo role as Maggie in the 1981 James Bond film *For Your Eyes Only*.

**6** In the 1983 American miniseries *The Winds of War*, Winston Churchill is played by Howard Lang, better known to you and me as the caveman Horg in *100,000 BC*.



**NEXT ISSUE...**

BBC

# DOCTOR WHO

MAGAZINE



# PETER CUSHING

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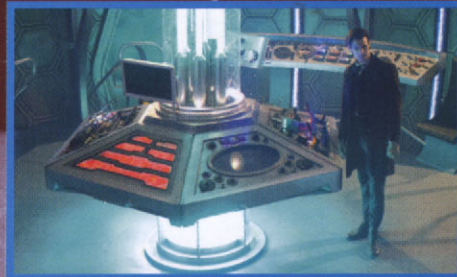
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